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THE MATINEE GIRL



REQUESTS have come for further excerpts from Mrs. Leslie Carter's autobiography, and the Matinee Girl is pleased to draw from a pigeon-hole those fragments which she has not already given to the readers of this column. This appears under the chapter heading, "My First Book":

"My first and greatest was the story of my first love. 'He was not all that was wonderful. None could see him in my eyes. But unfortunately my mother was not of my opinion, and I had been forbidden and threatened with all manner of punishment if I ever attempted to see him alone. I am afraid that even when a child I was the easiest and my own desire was to do what my family had forbidden. In one Sunday afternoon I met by accident, I will say out of town, the 'boy of my heart.' I never told who was 'boy of my heart.' We were two and we went home together. 'He is mine!' Our destination was a camp meeting four miles from home and at last we arrived. I remember that we were both very instinctive at that meeting, and I felt instinctively that we had not stolen away solely for the purpose of being present at this religious gathering. At last we started for home, but unfortunately our home was an abode of spirits as our parents and the rest of us, mother and ourselves, had been. In the course of our flight we had to pass through a dark tunnel. This circumstance made a full confession inevitable. When my house was reached we were forced to say nothing. With mingled sighs and tears we crossed silent Shetley and parted. He went to San Francisco and stayed there over these years, and when he came back, still faithful he proved. I had forgotten and married some one else. To this day he still says we were honest."

In the chapter on "My First Appearance on the Stage," she writes:

"When after months and months of struggling and hard work and I was ready to act, I was still too nervous and I was really to act. I would still have given my life if my appearance before that audience could have been spared me. I remember, just before the curtains went up, how I shivered and shook and prayed, and then, when my cue came, I must make my entrance, how I was literally pushed out onto the stage to make my lines. I must have done it and did it well for the next ten minutes or so, I only noted the ease of doing and the swing, critical silence. After the performance was over and I was drawn to go home the applause was still ringing in my ears. I remember I fancied myself quite a personage, and to the astonishment and horror of my maid, who had been with me since childhood, I called a taxicab and home we went. It was my first extravagance for many months."

They are not literature, the stanzas that Bert Williams has set every man, woman, child, and frog rehearsing, but like nine-tenths of what is comprised in dramatic achievement it is not the matter, but the manner, it is how you do it, that counts:

When life seems filled with clouds and rain,
And I am filled with anguish but pain,
Who soothes my thumping, bumping brain?
 Nobody.

When winter comes with snow and sleet,
And me with hunger and cold feet,
Who gives a quarter, says "Go out?"
 Nobody.

When I was with my brother Claude,
And met a mule that kicked and pawed,
Who told me that her name was Claude?
 Nobody.

When I was clamped against a tree
And Boatsie howled with deviltry,
Who dug the blossoms out of me?
 Nobody.

When I fell off the Platform block
With force enough to stop my heart,
Who spread a net to stop the shock?
 Nobody.

When I was in a milled wreath
And thought I'd passed in my last check,
Who took the engine off my neck?
 Nobody.

By good fortune there drifted to the Matinee Girl a tribute known in New York as a "mash note," but in Boston as a massive of appreciation. May Irwin was the recipient. It came from Brookline. Here it is:

"To Miss May Irwin: A sincere appreciation of your many splendid achievements in the realm of comedy prompts me to convey to you an expression of praise and esteem and to request you to favor me with a signed photograph, which I will treasure as a souvenir of a magnetic and lovely artiste. Memories of your subtle power as a comedienne in *The Widow Jones*, Madge Smith, and many other original and individual creations still remain, a distinct and delightful impression of a versatile and admirable lady, America's foremost comedienne. Your present vehicle offers you the same splendid opportunities and you grasp them nobly."

"I assure you, Miss Irwin, that if you know of the pleasure and gratitude the fulfillment of my request would occasion you would surely grant it."

He got the photograph.

Clara Morris tells me that the sweet, old-fashioned ingenue, refreshing and wholesome as a sprig of mignonette, has gone out. Miss Morris declares that in another year she will

be extinct, like the dodo, and his big cousin, the megatherium. Miss Morris thinks it is because the girls of to-day are extremely and treacherously sophisticated that the white muslin stage is past. A female is a pert girl until she is twelve. Afterward she is that superior thing, a young woman. Somewhere in the glare and glow of metropolitan life we have lost the fragrant years that lie between twelve and twenty-one.

Jobyna Howland, who contests with Jean Newcomb the palm for being the tallest woman on the American stage and than whom there is no more beautiful woman anywhere, to corroborate which opinion I call upon Charles Dana Gibson, who has reproduced her lovely face and supine pose again and again, in private life Mrs. Arthur Stringer. Mr. Stringer is a successful novelist and poet. He nearly matches his wife in pulchritude and has besides a most grave and reverent mein, his dignity being of immediately Canadian and remotely English origin. A few generations ago there was one Earl of Arbutnott in the family, but Mr. Stringer testily refuses to remember the Earl.

"Dad" Fisher, who plays in *The Ham Tree* company, observed this tall, grave grandson of an earl waiting at the stage door for his spouse and said: "Your husband looks like a lawyer."

"He isn't," replied Miss Howland, continuing to outline an eyebrow.

Another time "Dad" ventured:

"Maybe he's a doctor."

"No."

Desperately the incurious "Dad" tried again. "Guess he's a minister gone wrong."

"Nay, nay."

"I'll bet he's a Columbia College professor."

"Nixie."

Miss Howland swept past him in blue, her goal the centre of the stage, her aim the limelight, husband for once forgotten.

But last week "Dad" Fisher read a new spring novel, a vivid study in criminology, called "*The Wire Tappers*". He looked hard at the author's name. That evening he tapped with a new assurance upon Miss Howland's dressing room door.

"Well?" she called.

"I know now what your husband is."

"Yes?"

"Yes. He's a second-story man."

Otis Skinner is an enemy of pose. I know no one who so completely divorces his professional from his private life. And he has little patience with theatrical airs. He tells with the Skinner sidelong smile the story of a Chicago interviewer who tapped upon the door of a visiting star's dressing room.

"Who is it?" the star inquired in perfectly normal voice.

"I," and the interviewer gave her name.

There was a pause, then a husky voice answered, with a Camille cough, and a quaver: "Please wait. I cannot see you now. I am still Camille."

The interviewer hustled off, her emphatic heels announcing that she sought copy in other dressing rooms. The door of the star's room opened hastily and her maid's anxious head appeared.

"Come right in, please," she implored. "Miss Blank is now herself and will see you."

THE MATINEE GIRL.

WATERCOLOR EXHIBITION.

The annual exhibition of the watercolor artists at the League building on Fifty-seventh Street is unusual both in completeness and in the quality of the work. The walls of all three halls are completely covered with interesting paintings and wash drawings. Not the least absorbing feature of the exhibit consisted of the originals of many illustrations which have recently appeared in prominent magazines, some of the color work reproduced in the *Century* commanding especial attention. Many observers pause long in contemplation before the fantastically symbolic and strangely decorative illustrations arranged by Mucha to expound the text of the Lord's Prayer. The amateur connoisseur could not but have his attention arrested by a wonderful lake of pond lilies and by several exquisite marine scenes in subdued tints. Such an exhibition as this is an amazing proof of how much talent is now being devoted to this department of painting, and even the old-fashioned skeptic cannot but admit that some of the minute effects attained border upon the miraculous in detail and delicacy.

HENRY DUGGAN.

The picture on the first page of *This Month* is a portrait of Henry Duggan. His professional career is of only seven years' duration, but in that time he has been identified with several of the best stock companies. The experience he received while in them, especially Keith's Albee Stock company, has proven invaluable to him. The excellent training and the many and varied parts, 200 in all, ranging from Billy Hopkins in *Lost Paradise* to King Claudius in *Hamlet* and the title-role in *The Parish Priest*, proved his versatility. He is soon to best advantage in heavy and character roles. He also played a successful season with Mary Marvington in a road tour of *Janice Meredith*, and has just finished a ten weeks' engagement in vaudeville with Francis Owen in the delightful playlet, *The Benediction*. Mr. Duggan invites offers for the coming season.

GREEK PLAYS AT HARVARD.

The department of the classics at Harvard University proposes to present the *Agamemnon* of Eschylus on June 18 and 19, 1906. These performances were to be given in the Stadium—the great coliseum known to the public as the new athletic grounds of the university—which will be arranged to reproduce, as far as possible, the open air theatre of the Greeks. Music for the choral odes, composed especially for the occasion by J. Ellerton Lodge, is now in preparation. Prof. W. W. Goodwin's translation of the Greek text is to be published in the libretto. Tickets will be on sale in New York, by Tyson and Company, at the Fifth Avenue Hotel.

IROQUOIS THEATRE COMPANY BANKRUPT.

The creditors of the Iroquois Theatre Company have received notice that the company has been adjudicated a bankrupt in Jersey City and that a meeting of the creditors would be held on May 11 in the Exchange Building in that city. There are now pending against the company suits aggregating \$2,000,000 for damages sustained in the burning of the theatre in December, 1905. Almost all of the merchandise creditors have been paid out of the money secured by the sale of the theatre to the Metropolitan Theatre Company. The only creditors to suffer are those suing for injuries sustained and the estates of those who were victims of the disaster.

MARION DRAUGHN LOSES SUIT.

The suit brought by Marion Draughn against The Classman company for alleged breach of contract, with damages at \$12,000, has been decided by the Supreme Court in favor of the defendant.

BOOKS AND MAGAZINES.

A HISTORY OF THEATRICAL ART. By Karl Mollner. Translation by Louis von Gontard. Vol. IV. Moliere and His Times. Published by J. R. Lippincott Company.

It is seldom indeed that the dramatic reviewer has the pleasure of reading such a book as this history of the development of theatrical art in France during the seventeenth century. The author in his preface declares that he does not wish his book to be considered as a biography, properly so called. As the author says, it supplies more of the background of theatrical history and goes into artistic details about Moliere as a dramatist and poet, yet the portrait of the great French artist sketched against this "background" of contemporaries and rivals stands out more clearly than ever before. An infinite amount of research must have been necessary to collect the exact and voluminous data which, for instance, contains the names and even personal and artistic account of every actor or actress who ever played in one of Moliere's companies or obtained marked distinction at the antiquated Hotel de Bourgogne or any of the less permanent opposition troops. The picture of Moliere himself is very vivid and very personal, clearly showing the effects of his early provincial career and his unhappy marriage with the captious younger sister of his former mistress. There is also an amusing and detailed account of Moliere's personal rivalries with his jealous opponents which reminds one of Ben Jonson's troubles half a century previously in England, and considerable space is devoted to the antagonism of the church, caused by his bold onslaughts on clerical hypocrites in *Tartuffe* and kindred satires. Not one of the least fascinating features of the book is the publication of accounts kept by the treasurer of Moliere's theatre, for these records prove acting and playwriting to have been far more lucrative than is ordinarily imagined. "The present Comédie Française," says the author, "that is, in the French National Theatre, dates its origin from the year 1680 (after the death of the master, when, by the king's order, the two great companies were united). It would have seemed more natural to have chosen 1656, the year when Moliere returned to Paris victorious, for not only is it a fact that it was Moliere's theatre which assimilated the two others, but what is more, it was Moliere who imposed the stamp of his greatness on the French theatre."

PARADISE LOST, a drama in four acts and eight scenes, adapted from John Milton's epic poem, by Walter Stephens. Simpkin, Marshall, Hamilton, Kent and Company, London.

In the introduction of this painstaking but singular work, the author dwells at considerable length upon the fact that the English public censor refused permission to have the drama produced, because being "Scriptural" it was ineligible for public license. Mr. Stephens contends that "a play dealing with a great human tragedy depicted in Holy Writ is highly educational and beneficial, both spiritually and morally, to its beholders; for such plays touch the very heart of mankind, and anything that affects this gains even a supreme victory for good." The author continues to explain that he hopes to have the play presented in America, where standards are more liberal and less anti-quated.

As a matter of fact, the British censor need never have taken the trouble to condemn *Paradise Lost* in dramatic form, for the simple and sufficient reason that no practical manager would be likely to produce it—unless he happened to be speculating on a small scale in "miracles" and "moralities." Sir Henry Irving, in *Dante*, arranged cleverly enough to present hell on the stage for a single scene, but the average scene-painter would be pained to furnish realistic representations of Hades, Pandemonium, The Gates of Hell, Mount Niphates and The Garden of Eden. The average costumer would be somewhat perplexed suitably to garb Adam, Eve, even angelic immortals, twelve Phantoms in Eddie-Listan and his demons—and a host of furies and attendant spirits. The average actor or actress would be nonplussed if called upon to impersonate these phantasmal creations.

As a literary work, this version of *Paradise Lost* has a distinct value, inasmuch as most of the verse has been carefully preserved and the dramatic nucleus of the epic has been skillfully extracted and condensed. Many people who would never acquire the patience to peruse the whole of what is generally conceded to be the greatest classic poem in the English language, can here gather the essence of the epic in less complicated form. Mr. Stephens has accomplished much, but he should not imagine that he has achieved the impossible. No modern audience could be expected to sit through so many pages of poetic declamation, with practically no theistic action, however elaborate the tableaux and however elevated these phantasmal creations.

PLAYS PLEASANT AND UNPLEASANT. By Bernard Shaw. Published by Brentano's, New York.

Another edition of those famous satiric plays by the ruthless Irish wit is an incident worthy of literary and dramatic note. Bernard Shaw's compositions have the rare quality—rare for plays that make practical success on the stage—of reading even better than they act. Before seeing a Shaw satire one should certainly devote an hour or two to a careful perusal of the text, as it is quite impossible otherwise to apprehend the subtle finance in the detail of his handiwork. After seeing a Shaw production the student certainly finds himself amply repaid if he has the patience to examine the dialogue a second time. Whether or no Shaw is to go down on the records as a great dramatic author he is undoubtedly to be counted an one of the most wonderful and accurate writers of modern English. That the public appreciates the literary value of these plays is sufficiently attested by the huge sales to the credit of this collection. This is no place to expose the fallacy of Shawism as a philosophic cult, which the reviewer has already referred to on several occasions. The evidence is all here. Let the industrious and impartial student read for himself and pronounce a verdict according to his own persuasion. In "Plays Pleasant and Unpleasant" the reader will find all that is best and most delightful in Shaw, much of what is worst and most superfluous offensive. As far as pree work and arrangement are concerned this edition is a librarian's ideal.

A NEW VIEW OF HAMLET. By Otto Pelzler.

This rather singular pamphlet, written by a man who has obviously devoted much careful study to the subject, is divided into two sections. In the first of these, dated 1898, he undertakes to show that Hamlet is anything but an heroic character, and by numerous citations, especially emphasizing his brutality toward Ophelia, apparently succeeds in stamping the melancholy Dane as a man without resolution or even ordinary virility. This first section asks the question, "Is he a degenerate?" In the second part, dated 1905, the author answers his own query in the words, "He is no degenerate, if correctly presented." The author, who claims to have seen all the Hamlets from Murdoch to Sothern, suggests what he believes to be a totally new characterization. In all seriousness, some of these remarks seem to be not unworthy of consideration. He says that Hamlet should address Ophelia more mildly than he ordinarily does, and that with this modification his words are justified by the recent misconduct of the queen and his suspicion that even Ophelia is acting as a royal spy. Though his treatise cannot be regarded as seriously important, it is interesting to read.

METCALFE'S BILL DEFEATED.

James S. Metcalfe, dramatic critic of *Life*, was refused a bill, making it a misdemeanor to exclude any one from a theatre without showing cause, known as the Gardner bill, came up in the New York State Senate on May 2 and was defeated by a vote of 21 to 19. The Murphy bill, which was identical, came up in the lower house the week before and was passed by a vote of 55 to 17.

RED ELECTIONS.



Photo by Otto Sarony Co

Above is an excellent picture of Florence Bliley, who has just closed her second starring tour in *The Street Singer*. Besides being one of the most versatile of artists, Miss Bliley has done a great deal for charity the past two seasons. With her tambourine she has collected hundreds of dollars, which she has contributed to the Actors' Fund, crippled children, the San Francisco sufferers, and also to hospitals and charitable institutions throughout the country. Having placed herself under the tuition of Ferdinand Toriani, her voice has developed to such a degree that in the near future she will be heard in a high class musical production. Miss Bliley has received several tempting offers to appear in vaudeville this summer, and will take a much needed rest, her first vacation in years.

THE RIOTS IN RUSSIA, a new melodrama by Will M. Crimmins and Howard Wall, will be presented at the Standard Theatre, Philadelphia, the week of May 21. Dury and Wolford have the exclusive agency rights.

HOWARD WALL has sold his comedy-drama, *In Dixie's Land*, to LeComte and Fischer, managers of Morey Stock company, and also disposed of his interest in *Led Astray* by Love and *A Young Girl Saved* to John T. McIntyre.

ENRICO CARUSO was presented a bronze bust of himself by the M. H. Singing Society of Americans of New York on his return from San Francisco.

THE DRAMATIC SECTION OF THE NEW YORK PHILATELIC SOCIETY PRESENTED IN GAELE ON SATURDAY EVENING LAST AN FESTIVAL AT THE Lexington Avenue Opera House. It is a one-act drama by Dr. Douglas Hyde, president of the Gaelic League, who is now lecturing in this country in the interests of the Irish literary revival. The English name of the piece is *The Marriage*. It deals with the wanderings of Raeferty, the blind minstrel of Connacht, in the days of O'Connell. The drama shows the Irish people in their every-day life.

THE NEW YORK PUBLIC LIBRARY HAS PUBLISHED A LIST OF THE ORIENTAL DRAMA, SO FAR AS THE LIBRARY CONTAINS THE WORKS.

ALAN DALE sailed on April 28 for Gibraltar. He will spend the summer visiting the theatres of Spain, and will also go to Paris and London.

ONE PERSON WAS KILLED AND THREE SEVERELY INJURED IN A THEATRE PANIC AT BARCELONA, SPAIN, ON APRIL 20.

THE LITTLE CHERUB, AN ENGLISH MUSICAL PLAY SAID TO POSSESS MERIT, WILL BE PRESENTED AT THE CRITERION THEATRE, IN AUGUST, WITH HATTIE WILLIAMS IN THE LEADING ROLE.

JAMES K. HACKETT'S LEASE OF LEW FIELDS' THEATRE HAS BEEN RECORDED. THE TERM IS FOR FIVE YEARS AT AN ANNUAL RENTAL OF \$35,000.

THELLA FAIR HAS BEEN ENGAGED FOR THE PRIMA DONNA ROLE IN *THE STUDENT KING*.

HOWARD KYLE OPENED HIS STARRING TOUR IN CARIBBEAN FAIR'S PLAY, <i

AT THE THEATRES

Billy's—Cousin Louis.

Political comedy, in three acts, by Frederick Paulding. Produced April 30.

Paul Peterson Sholand Charles Cherry
Matthew Hexton Sam Reed
David Dartlett Charles Swickard
Florence Farwell Dartlett Freda Gloy
Vernon Peetwistle George Probst
Marriet Avery Kirkwood Kate Denin Wilson
Albertine Farwell Dartlett Dorothy Denin
Lester Farwell Dartlett Harry Ince
Lester Farwell Dartlett Mary Van Buren

Cousin Louis was probably intended by the author as a satire on fortune hunting. The characters, almost without exception, are money greedy, and the dominant motive is their greediness. The motive has been used in plays many times, and while its possibilities may not yet be exhausted, no new development is shown in Mr. Paulding's comedy. The desire of a collection of heirs to obtain possession of a legacy the distribution of which depends on an outside party, and the methods adopted by the outside party to discover their worthiness, forms the theme upon which has been strung tiring lengths of discourse and a number of situations varying in quality.

Cousin Louis is the widow of a wealthy Mr. Farwell, who left five millions of his estate to five heirs, to be divided among them as Cousin Louis sees fit. Pretending to be the niece of Matthew Hexton, executor of the estate and friend of the heirs, Cousin Louis lives in the family without her identity being discovered. She rescues Florence Dartlett from a marriage with an aged creditor of Florence's father by arranging for and assisting in the elopement of the young girl with Thomas Challoner, a Cornell graduate. A rainstorm interferes with the perfect carrying out of the plan, and, having hidden Florence in her room, Cousin Louis is accused by Bertha Kirkwood, known as "Pussy," of harboring a strange man.

Cousin Louis' ex-first husband, Paul Sholand, from whom she got a divorce on account of his poverty, makes love to her, is accepted, refuses to marry her because of her wealth and offers to protect her when she is accused by "Pussy." Cousin Louis succeeds finally in getting her protégée married, discovers unfulfilled in two of the heirs, Tynan Peetwistle and Mrs. Harriet Kirkwood, distributes the wealth as seems best, and then takes advantage of a clause in her dead husband's will to give up her dower rights and remarry her ex-first husband. During an interval when she is not on the stage, Matthew Hexton and Mrs. Kirkwood, who were childhood sweethearts, agree to pass the remainder of their lives together.

Were there a more probable story and a condensation of tiresome dialogue, it might not be necessary to write Cousin Louis down as a failure, for some of the situations and scenes are extremely well conceived and extremely well managed. The idea of bringing back a divorced husband to make love to his former wife possesses possibilities that were unfortunately not carried out, and the result of the thunderstorm that spoiled the elopement might have been developed into more logical comedy. A tertiary love interest, that between the old man and the old woman, detracts from the main theme and is out of place.

In spite of its impossibility, the piece was generally well played. Mary Van Buren as Cousin Louis did some excellent work, and her almost constant presence on the stage came very near saving the play. Dorothy Revelle, too, was very good as the crafty Bertha Kirkwood, who spitefully spied on all that happened. Kate Denin Wilson had a painful duty to perform in playing Mrs. Kirkwood, but she made the most of the part. Paula Gloy was rather unattractive as Florence, though she extracted some comedy from the situations in the second and third acts. Charles Cherry as Paul Sholand seemed overcome by the artificiality of the role, but in a quarrel scene with Miss Van Buren in the second act he gave evidence of considerable dramatic energy. Samuel Reed did very little with the role of Matthew Hexton. Charles Swickard, too, was unsatisfactory as David Dartlett. George Probst as Tynan Peetwistle was lively and full of snap and carried the role well. Thomas Ince did satisfactory work as Thomas Challoner, though the character was weak and unsatisfying.

The play was withdrawn on Saturday night, and the theatre will probably be dark for the rest of the season.

Fourteenth Street—A Square Deal.

Political comedy drama, in four acts, by Edward E. Rose. Produced April 30.

Hannibal Hawkins Otis R. Thayer
Clinton Hargrave Elliott Dexter
Maria Jones' Husband Collier Campbell
David Wordley S. S. Witte
Caleb Edmunds Carl Fey
Phileas Judson Herbert Haddock
Nick Styke William F. Haddock
Lena Bickett Joseph Mann
Judith Lampay William F. Haddock
Chinese Ambassador Joseph Mann
Hannibal's Servant Judge Downing
Alice Hovey William Woodbridge
Ruth Lighton Clara Knott
Kitty Fox Gertrude Bondhill
Maria Jones Lydia Knott
Miss Daisy Maywell Lydia Knott

However severe a trial a long series of dramatized novels may be to the suffering public, such craftsmanship is evidently sound practice for the playwright; at least Edward E. Rose has obviously profited from a laborious study of construction. The audiences at the Fourteenth Street Theatre are emphatically getting a square deal, not only in name but in fact. Mr. Rose has been as honest with his actors and public as was his hero, Hannibal Hawkins, with the State Legislature of Kansas. A Square Deal is a splendid piece of dramatic masonry, built on a steel frame as substantial as those unshaken even by the great earthquake. It suggests The County Chairman; naturally, it lacks a certain quality that the George Ade success possessed in abundance, but, on the other hand, George Ade never in his life put anything together with such a display of competent theatrical workmanship. Perhaps the comedy would seem less amusing if produced in one of upper Broadway's gilded palaces of amusement, but it contains several ingeniously eccentric characters who would be vastly laughable at any locality between the poles and the equator. Down in Fourteenth Street it exhibits the dual virtue of being distinctly above the average of the house without ever reaching beyond the popular range of appreciation. Many habits of the Forty-second Street environs, in search of an innocent and truly enjoyable entertainment, would be amply repaid for the effort of making an excursion downtown.

Frankly, the strongest feature of A Square Deal is not its local color. Yet, after all, there seems to be room for doubt whether the paramount importance of these locality pigments hasn't been recently exaggerated. If it had not been explicitly stated that the scene was laid in Kansas most observers would have placed it almost anywhere else rather than in that cyclone belt of eternal wind and withering droughts. Many of the characters had an unquestionable New England flavor and gave utterance to their thoughts with something closely akin to a "by gosh" twang, though that peculiar species of "down East" profanity was happily absent. This nasal propensity of men and women who interpret "rural" roles is a mystery as yet unsolved by artistic or pathological analysis. So to speak, the country atmosphere, imaginary though it is, must contain the catarrhal bacillus! The vital portions of the piece are the plot and two or three extraneous character roles. Hannibal Hawkins, having risen to prominence in Girdley, Kan., has settled down to tell the truth, live at ease and occasionally relieve the monotony with fishing expeditions. Since the days of Walton, exceptionally honest men have generally contracted the angling habit—probably because no man is held strictly accountable for his fish

stories. The old Hannibal has supplied the money to educate a young lawyer by the name of Clinton Hargrave, who is much fascinated by the virtues of the young school mistress, Ruth Lighton. In spite of his gray hairs, Hannibal has also silent aspirations to this same direction. David Wordley, whose name is as approximate as it had been borrowed from Romeo, has planned a pernicious legislative scheme by which he hopes to obtain possession of the public lands of Kansas. Young Hargrave promises to obey dictation if only Wordley will aid him to win the State Senatorship; which honor the mercenary villain proceeds to secure for his tool by telling Hannibal that Ruth and the young man are engaged and that Clinton is only waiting for the opportunity to claim his bride. Hawkins sacrifices his own ambition for the sake of the woman he loves, withdraws from the contest and assists Hargrave into office. Like most of these superlatively honest men on the stage—and many of them in actual life—Hawkins is a fool in love and credulous in everything. Hargrave goes ahead to hamboose the Legislature, according to the directions of his master. A vacancy occurs in the Senate through the death of a member. Hannibal H. returns from the Pacific Slope, discovers that corruption is rampant, wakes up to the fact that the people aren't getting a fair deal—as Hargrave promised him they should—eats the said himself and, after a truly exciting contest, gains his election to the vacancy. In the last act young Hargrave, penitent, deserts his Wordley tyrant, delivering a masterly speech against the measure which bears his own name. Hannibal becomes affianced to Ruth, who has been acting as his private secretary and who has advised him from the Genesis of the story: the divorced and fascinating Mrs. Daly yields herself to Hannibal's uncouth secretary, Phileas Judson, rustic sentimental; and little Kitty Fox is betrothed to the upright Caleb Edmunds. The election scene in the third act is at once thrilling and strongly humorous in its personal and political details. It was "pulled off" with unusual enthusiasm, both from principals and "extras." The scene in the anteroom, when the door was thrown open and young Hargrave was heard denouncing the land bill, added to the drama a moment of sterling intensity.

Otis R. Thayer is a second edition of Macklyn

charming as little Kitty Fox, and Lydia Knott's characterization of the home-loving Maria was much superior to her make-up.

Wallack's—The District Leader.

Musical comedy-drama, in two acts, by Joseph E. Howard. Produced April 30.

Mr. Partridge	Fred J. Barnes
Eva Whittle	Charles M. McDonald
The Man Who Wants to Be	Mark Sullivan
Sam Grady	Mark Hart
Grace Lowton	Florence Sinnott
Tom Cole	Dave Lewis
Clinton Goddard	Allen Bennett
Valeska Granger	Joseph Allen
Phileas Granger	Elia Emerson
Hop Lee	Lionel R. Hoyt
Tim Halloran	Harry Stone
Willie Carter	William J. Davis
The Belle of Chinatown	Leona Pam
Jim Halloran	Harry Stone
Dutch	R. G. Stockwell
	Joseph E. Howard

This peculiar combination of melodrama, farce and familiar music seems to be an imitation of either the Harrigan and Hart style of play or the later George M. Cohan concoctions. Lacking the art of the former and the blatant patriotism that helps to make the latter popular, Mr. Howard's attempt is simply a tiresome mesh of incidents, characters and songs, poorly constructed and generally poorly played. Had it been put on at one of the cheaper theatres, where audiences are trained to receiving the unimportant, it might have been witnessed with some sort of approval. Attempted on Broadway, it aroused very little else than laughter and pity. Laughter at the attempt and pity for the playwright.

The story is about a candidate for State Senator, Tim Halloran, who is in love with Grace Lowton, daughter of the Republican candidate for the same office. Halloran's campaign manager, Sam Grady, turns traitor and attempts to defeat his candidate by sending him away on the eve of election, and arranging for the arrest of Tim's opium drugged brother. The scheme is frustrated by Tom Cole, a newspaper man, who is really the brother of Tim's fiancee. Tim wins the election and the girl, and Jim is rescued from his life in Chinatown by his former

Allen Bennett as Clinton Goddard and Joseph Allen as Dan Lowton were neutral. Joseph E. Howard appeared in a small part and sang "The Big Banjo," something after the manner of Andrew Mack. The other roles were of but little consequence, though R. G. Stockwell was fairly good in a small bit in the second act.

There is no reason to believe that the play in its present state will succeed either in New York or on the road.

Irving Place—Nina.

Operetta in two acts, book and music by Anton C. Eggers. Produced May 1.

Leon le Boeuf	Emil Munch
Jeanette	Elise Erdmann
Nina	Albertine Margadant
Maurice Gervais	Gretze v. Seyffertz
A Gendarme	Willy Frey
	Louis Koch

A refreshing change from many so-called musical shows seen on Broadway this season is Nina, a two-act operetta by Anton C. Eggers, which made its debut at the Irving Place Theatre last Tuesday night. The very large audience at the opening was pleasantly surprised by the entertainment offered it. Herr Eggers, who is a New Yorker, responded to enthusiastic calls for him at the end of each act.

The cast calls for only six persons. The chorus is noticeable by its absence, which awakens no regrets. Of the book the less said the better. Fortunately, there is very little of it, and that little is clearly used only as the wire on which to string the tunes, the trifling incidents suggesting the motifs of the songs. The music is another story. It is always scholarly and never descends to the claptrap of cheap and commonplace jingle. Neither does it suggest other tunes we have first heard on the stage and afterward done to death by whistlers on the streets, a cue to the composer to repeat himself, with slight variations. Nina is very melodic. Where melody is so abundant it would be difficult to choose any shining examples. There were solos, duets, trios and quartets. A capital song in the first act, with a Spanish swing to it, made a big hit. Another, more or less coon-songy, was also repeatedly encored. In the opening song the composer tried his hand at grand opera, without any very favorable results. In his light music, however, he was entirely successful.

The story opens with a quarrel between Leon le Boeuf and his wife, Jeanette, both former opera singers, over the gambling propensities of the husband. Madame decides to break off marital ties and go back to the operatic stage. She has informed Maurice Gervais, director of the Opera, of her intention. She leaves the house to see him at his office, but misses him, as he has gone to call on her at her house. There the director finds Nina, the maid, a talented girl, with ambitions to go on the stage. At first he mistakes maid for mistress, but the girl soon enlightens him. The two find that they are childhood friends and former lovers. The old affection flares up again and they plight their troth. Nina is to do the leading soprano role in her husband's company. Madame Le Boeuf returns, and Nina, not wishing to have Gervais discovered with her, hides him in her mistress' boudoir. Monsieur follows his wife shortly. He has lost all he owns at cards and decides to suicide, but changes his mind. Gervais is taken for a burglar and has to make a hasty exit. He returns in proprio personae, announces his engagement to Nina and offers leads in his company to Madame and Monsieur, who have become reconciled.

Elise Erdmann sang the heavy soprano role of Jeanette. She has a good voice, of considerable range, but her singing was sometimes marred by over-loudness. The title-role was assumed by Albertine Margadant, a capable soprablene, with a light soprano. Emil Munch did well as Leon le Boeuf. Gustav von Seyffertz, the Gervais, received a great welcome. He was his usual amiable self. Willy Frey as a tipsy man-servant aroused much laughter.

The augmented orchestra was led in masterly fashion by Gustav Hinrichs.

Murray Hill—Escaped from Sing Sing.

Dominick Murray's well-known melodrama, Escaped from Sing Sing, was last week's attraction at the Murray Hill. Albert Lando appeared as headliner, playing seven characters and earning much applause by his versatility and quickness. Blanche Holt had some amusing lines as Maggie Gallagher. Lillian Buckingham, distinguished in appearance, played Elizabeth Bradley and made a very alluring adventuress. M. J. Sheehan's good work was noticeable in the part of Mathew Bedford and J. Frank Gibbons was equally successful as Gabriel Vanstone. James Champion handled the role of Dr. Arthur Vanstone neatly, and Leo St. Elmo as Carl Kallisch offered some German comedy. The Alice Vanstone of Lucy Blane was given with intelligence and feeling, while Milton Smith and Arthur Kline did well in their "tramp" roles. Others who appeared were Richard Milloy, J. V. Watson, Fred Poller, and Leo Bailey. This week, Neil Burgess in The County Fair.

Harlem Opera House—The Masqueraders.

William J. Kelly and his newly organized stock company made their first appearance at the Harlem Opera House on April 30 in Henry Arthur Jones' play, The Masqueraders. Mr. Kelly was at his best in the role of David Benson and Dorothy Donnelly was charming as Dulcie La-Rondie. Others in the cast were Thomas McLochlin, Daisy Lovering, Julia Blanc, and Charles Reynolds. This week, Sowing the Wind.

At Other Playhouses.

HOBSON.—This is the last week of The American Lord at this house. Next week Robert Loraine resumes his run in Man and Superman here.

WEIRD ISLAND.—Florence Blinder in The Street Singer was extremely popular here last week, making a big personal hit with her songs. This week, Jessie Bonstelle in Zaza.

THALIA.—The Russell Brothers in The Great Jewel Mystery was the attraction last week. In the cast, besides the stars, were John Russell, Jr., Thomas G. Lingam, Royal Thayer, Frank Battin, G. A. Wyile, William Hexter, C. R. Fog, John Burtt, Annie Conroy Russell, Katherine Vincent, Katie Goodrich, Flora Bonfante, and Annie Gould. This week, Tracy, the Outlaw.

AMERICAN.—The Four Mortons in Breaking Into Society played a week's engagement to excellent business. The cast was practically the same as when the musical farce was seen at another house earlier in the month. This week, Houdini and company.

MANHATTAN.—Charley's Aunt is in its eighth week at the house, still playing to big audiences. The time has been extended, so that the revival may run into the Summer months.

STAR.—Chinatown Charlie pleased Harlem theatregoers last week at this house. This week, Selma Herman in Queen of the Convicts.

GRAND OPERA HOUSE.—May Irwin in Mrs. Black Is Back was the attraction here last week. Chauncey Olcott in Edmund Burke this week.

SAVOY.—The Girl Patay, now on the road, is announced as the next attraction at the Savoy Theatre.

LADY.—How He Lied to Her Husband was revived by Arnold Daly last evening, preceding Arms and the Man.

MAJESTIC.—Henry Miller appeared in the role of Rev. Gordon Claverley with Margaret Anglin in Zira on April 30, and will probably remain in the cast until the close of the season. De Wolf Hopper in Happyland begins an engagement here this week.

METROPOLIS.—Buster Brown, with Master Gabriel, found favor with good houses last week this week. The Smart Set.

ACADEMY OF MUSIC.—William Lackaye will appear as Svengali in Trilby this week.

YORKVILLE.—Me, Him and I was the first offering at this house since Hurtig and Sonnen assumed management, and to judge by the size and the enthusiasm of the audience the patrons are pleased with the new policy. This week the Four Mortons in Breaking Into Society will be the attraction.



Photo Copyright by Vander Weyde, N. Y., 1906.

MAXIM GORKI.

Maxim Gorki, still a man in early middle life, has attained a most extraordinary international reputation as a result of his socialist writings both in narrative and dramatic form. Having himself lived and toiled among the Russian poor, and being gifted with a remarkable power of description, his works cannot but leave a deep impression even on the most hostile and skeptical minds. It would be a mistake to regard Gorki as a great dramatist in any exact sense of the word, for his deficiency in technique and the quality of his dramatic action is too painfully apparent.

However, his plays dealing with the sordid tragedies of the most miserable life have created a great sensation in his native country, where these distressing conditions are familiar to all observers and are of the most paramount and absorbing import. Maxim Gorki, in brief, typifies the omega of modern realism, indescribably picturesque and virile even in its horribly revolting aspects. A dispatch from Colorado Springs last week said that Gorki had been ordered to that climate for his health, and it is said that he will lead an outdoor life on a ranch for a year.

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IN OTHER CITIES.



LOS ANGELES.

The Lion and the Mouse, one of the co. which was fortunate enough to have just left Price before the disaster, played the entire week of April 22 at the Mason; but it must be said patronage was decidedly light. The piece was well directed by a carefully selected co. Gertrude Coghlan as Shirley gave very much pleasure to the opening night, but the rest of the company were not up to her level. Arthur Syron in the character of John Burkett Ryker made an instantaneous hit. The rest of the co. deserve credit. A Manager from 20-5.

The Pretty Sister of Jane, a very charming play, indeed, was the attraction at Belasco's 20-5, and it was most beautifully staged and greatly acted. Margaret Langham as Jessie was delicious, and she was ably supported by Misses Dill, Gause, and others. Her part in the play was a decided and material success, and the rest of the co. was not found wanting. Barbara Fritchke was revived at the Belasco's week 22, and a creditable production was offered, the entire co. appearing to splendid advantage. Harry Morris and his wife (Elsie Denison) made their appearance with the co. and were both given a great welcome. Mr. Morris formerly was manager for one thing, and is in a small part of the play. One fact is in aid of this effort, and that is that they always show a degree of interest and freedom each week. Fanchise the Cricket next week. Mr. Morris very generously gave 10 per cent. of the proceeds of this past week to the San Francisco relief fund.

At the Grand 22-23 the Ulrich co. gave a capable production of The Man of the Hour. The piece is not enough, but the cast over all is creditable. Marion Kline was good in the title role, and also acquitted herself admirably. Gaudie 20-5.

The Little Trotter was continued for a second week at the Hutchinson 22-23, with Lotta Kendall, Robert Phipps, and W. H. West in the principal parts, or with this cast pleasant entertainment was assured. The China of Normandy will follow.

At the Mason Opera House, a commanding at once and lasting until six o'clock, an interval benefit will be given to the amateur theatres of the city, the proceeds to go to the benefit of the San Francisco relief fund. Seats will be \$1 and 50, and as there is no expense attached a large sum should be realized. Constance Graevay and her co. of English players gave several from Shakespearean tragedies in Dublin's Auditorium, but owing to the lack of interest in things theatrical just at present she was not given the welcome her ability entitled her to.

DON W. CARLTON.

MILWAUKEE.

At the Shubert Palace Pictures in The Prisoner Dancer very good houses, opening for a week's run April 22. The production was expertly staged and richly costumed, and an excellent co. gave a clever performance of the comic scenes. Miss Patterson has done well in the parts of Jessie, Gervie, Barbara, Wallis, Dorothy Baldwin, Stanley H. Ford, Edward H. Faver, and Julia Faver. The Shubert will remain here for an indefinite period.

Mrs. Leslie Carter appeared at the Palace 22-23 before packed houses. In Adieu the star was most warmly welcomed, and this fascinating play, staged with all the vivacity and enthusiasm that characterize the Belasco attractions, made a profound impression upon the spectators. She was also given during the week. Mrs. Carter was given a standing ovation by a well-chosen co. of comic players. The next leading attraction is Carter, the Magician, and Abbott Price in her scenes of comedy 20-21.

Richard Curtis received a cordial welcome from large audiences at the Davison's 22-23, where The Mayor of York was admirably set out and well received. The principal roles have been largely attained by Frank Miller and Dorothy Howard, who was admirably assisted by congenial entertainers and an attractive cast. A wonderful bill 6-12, headed by Hotel Hills and Walter Jones.

The Mayor's Daughter is a well-written comedy, and the second variety of comedy was given the day of the 22-23, where a record audience was present. The leading role is comically and cleverly played by Frank J. Kirby and Francis Moore, and particularly popular are shown by Virginia Green, Raymond L. Hunt, Russell Morrison, and Nat S. Jerome. The play is extremely popular, and is entitled to universal recommendation. DON THOMAS 22-23.

CLAUDE L. NORRIS.

LOUISVILLE.

Another "Tiv" the 22 filled a nicely successful engagement at the Belasco's April 20-21. Stella Mayne and Frank Farnum were the stars, and the comedy and farce were notably good. Frank Farnum's co. will be given at Macaulay's 4, 5, and 6-12. Paul Pfeiffer will play a return engagement, opening 7, and will close the season.

The Avenue had a thrilling audience in On the Bridge at Midnight as its attraction week commencing 20, drawing excellent business. The Millionaire 22-23.

Joseph and Eddie Brothers' Circus gave two performances to enormous audiences 20, notwithstanding the weather was threatening.

Denison Orchestra will give a musical festival at Belasco's 7. Eddie Harris, the Louisville pianist, is the soloist.

Eddy and his band are giving a distinct glee as an extra feature at Fountain Ferry Park. The programs are well selected, ranging from the so-called "old time" to the extreme of classic.

Mr. C. Kline, the director, active and playright, has returned to his Louisville home after a successful season on the road.

Harry Burke, of the Macaulay house force, is considering two other in connection with the summer season. One is at Anthony Park, R. J., and the other at Devon Station, Ky. It is possible that he will repeat the latter, as he has about several seasons remaining to him in the former.

Karl Schatz, former director of orchestra at the Auditorium under the late Daniel Quill, a "tall" violinist and musical composer of exceptional ability, has been selected as the director for a musical festival that will be given at Nashville, Tenn., during the summer.

Work is progressing rapidly on the new theatre that is being erected here by the Independents. There is nothing particularly pleasing and promising in the exterior of the building of the New Jersey Avenue Theatre for this theatre, which will be a distinct ornament to the city.

The closing night of the engagement of Viola Allen at Macaulay's in The Trust of the Town was for the benefit of the San Francisco sufferers, the co. star, Manager Macaulay and the house force absolutely contributing without cost. A sum of over \$1,000 was realized.

Great Excited Rider of the Rite, R. W. Brown, of this city, was among the first to proceed to the stricken city when the extent of the disaster was known, and there he remained to do peasant work in aiding the afflicted ones. CHARLES D. CLARKE.

KANSAS CITY.

Little Johnny Jones was the Willie Wood offering April 20-22, playing to big business. This was the first presentation of the attraction here, and it was well received. The presenting co. were not all that might have been desired, but as a whole proved very satisfactory.

The Little Grey Lady was the Willis Wood attraction 23-25, playing to very satisfactory audiences. An excellent co. presented the play, which had much that was new and attractive in it, eliciting some hearty applause. The piece was a feature of the performance, while of the principals Ben D. Dillon, Maude K. Williams and Charles E. Vidor deserve special praise. Ernest Hogan and co. 6-12.

The Lyman Twins in a new musical farce called The Rustlers were the Auditorium offering 20-21, playing to fair business. The attraction was only fair at best, although several of the songs scored heavily. Scotty Bill and Bill in their musical comedy called I. O. held the boards at the Grand 20-21, playing to good business. The principals are German comedians of the "Wheeler and Fields" type, but their work was a trifle too boisterous. An interesting comedy recently produced was a feature of the performance, while of the principals Ben D. Dillon, Maude K. Williams and Charles E. Vidor deserve special praise. Ernest Hogan and co. 6-12.

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The supporting co. served admirably to the demands made upon them, while the production was appropriately staged and costumed. DOROTHY DURR.

The People's Stock on. got off with a creditable Alsworth Award, and the co. was well received. The play in the lead, Misses McFadden, Gause, and others, did well. The show was well directed by a capable and skillful manager. The show was well directed by a capable and skillful manager.

The second week at Forest Park opened with an excellent working and business tendency to be noted.

The Marion Head continues on the principal attraction, and can never be a due drawing card.

Wendell in the Empire theatre also had many visitors, while the many other parts attracted to a degree, making a flourishing business in spite of the continuing bad weather.

H. TERRY GAMBLE.

NEWARK.

At the Newark Theatre April 20-5 Doris Parsons in The Virginian was greeted by packed houses. Week 7-12, Miss Horner the Major.

The Empire has closed for the season. In June Manager Harry M. Hyman will begin the renovation and alteration of the interior of this house.

The Man of His Choice pleased large audiences at the Columbia 20-5. The production was well directed, and the new ultra-modern stage was given a decided touch.

A Bell 12-15, Marion, Charles E. Blaney's latest play, was produced for the first time on the stage at the local theatre 20 and drew a good sized audience.

The play is a mixture of modern comedy and music.

It met with fair success.

The Girl in the Moonlight, a play by George Ade, was given at the Forest Park 7-12.

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Sov. Miller, the junior; Miss Leslie, West and Willard, and Al Garetco are co-features of the show.
W. A. TRENTHAM.

SPRINGFIELD, MASS.

As No Show was well presented at the Coast Sunday April 20-21, coming out Alice Nielsen Opera co. in Don Pasquale 3, May Music Festival 9, 11, College Club dramatics 12, Hunter-Bradford Stock co. 14 for ten weeks.

Jillie, a girl, a graduate of Elsie's Booth, has been engaged on Broadway where she has played both with stock and with the New York Stock co., including the Downtown Theatre Stock co. of Chicago.

The May Silvers closed its season 22. Next season Manager Howe will probably stage Melodrama and burlesque there, as he will bring his Worcester stock co. to the Silvers. His Franklin Square Theatre, in that city, will go into a two-night stand circuit which Silvers and the Grand and D. O. G. will have arranged with the Grand Square Operetta, Paramount Theatre, Shubert, and the Worcester Stock. This will make up a week for productions that are worth it in the three cities.

EDWIN DWIGHT.

TOLEDO.

The Gingerbread Man played a return engagement at the Valentine April 20-21 to fair business. Luis Glaser pleased full house with Miss Dolly Dollars 2.

At the Lyric Al. Wilson found favor with the patrons 20-21 with the German Gyro. Wilson's songs are always pleasing and his heart is never seen to tire of his sweet, sympathetic voice.

As Gold to the Hills was the best attraction 20-21. The piece lacks interest and the houses were small.

C. H. EDSON.

CORRESPONDENCE
ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Simon, mgr.); Bill Fay in The Bell of Avenue A and The Girl in the House; Dan Morris in Gay New York 20-25.—ITEM: The gross amount of Thursday's matinee 26 was donated to the San Francisco sufferers, amounting to \$500.00.

MOBILE.—THEATRE (J. Tannenbaum, mgr.); Benthol's Jolly Pudding played a successful week's engagement April 22-26; co. and performances very enjoyable. Season closed.

ARIZONA.

TOMBSTONE.—SCHIFFELIN HALL: Honey Boys' Concert April 23 pleased good house. W. I. Swain co. (under canvas) presented indifferent performances of Jones James and Roots 25 and 26 to deservedly small audience.—ITEM: The new open house in Bisbee is under construction.

ARKANSAS.

FORT SMITH.—GRAND (C. A. Lick, mgr.); Jewell-Kelley Dramatic co. April 22-29. Plays: The Fatal Wedding, Pike's Peak, A Ward of France, Jones James, For Honor's Sake, and The Fatal Step; pleased good houses.—ITEM: Lydia Vanderveil the actress co. opened 4. W. R. Russell will be the resident manager and Charles E. Hodkins booking agent. High-class attractions will be presented.

HOT SPRINGS.—AUDITORIUM (Frischam and Head, mgr.); Tolson Stock co. April 20-25 opened in The Wheel of Fate; splendid, to good business.—ITEM: The Interstate Amusement co. closed the Majestic Theatre (vaudeville) 24, after an unprofitable season.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Mantelli, mgr.); Laura Frankenstein April 24; fair business; pleased. Arlington's Comedians 25.—AUDITORIUM (E. B. Boyer, mgr.); Theodore Koch 26.

COLORADO SPRINGS.—GRAND (R. N. Nye, mgr.); Dickster's Minstrels April 22; two S. R. C. houses. Buster Brown (return) 14. Blance Walsh 16. Our remaining bookings are all canceled at the present time on account of Frisco disaster.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stoddard, mgr.); Kompton Komedie Ko. April 19-21; co. and house. Plays: Wedded, but No Wife, in Darkest Russia, The Blue and the Gray, and For Heart and Home.

LA JUNTA.—THEATRE (Ed C. King, mgr.); Mantelli 26 canceled.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgr.); W. L. Rowland, res. mgr.); The Mocking Bird given by John Newell, the local crack regiment, April 20-21; good house.

NEW YORK.—WILLIAMSBURG (John Newell with the Bennett-Moulton co. staged and rehearsed the production; individual hits were made by the amateurs, and Esther Barton, wife of Mr. Nelson, carried off the honors. Ben Hur to large and distinguished gatherings 30-2, with matinee; large and well balanced co. gave first-class performance. Grace George in The Marriage of Mr. Ashe 8.—NEW HAVEN (G. R. Bunnell, mgr.); J. H. Wilkes, res. mgr.); What Happened in Jones to large and thoroughly delightful audiences 30-2; co. exceptionally good.

NEW YORK.—MAYFAIR (John Newell with the Bennett-Moulton bookings 3-5; the star a favorite here had good support and the production pleased press and patrons.—BIJOU (S. Z. Poll, mgr.); J. H. Docking, res. mgr.); Season closed 26 to open with same co. in September. Mr. McGill and Miss Shipman have made many friends here, and the venture has been a financial success.—ITEM: Mr. and Mrs. G. E. Bunnell leave for their attractive Southport home about the 15. JANE MARLIN.

BEDFORD.—SMITH'S (Edward C. Smith, prop.); A. E. Culver, bus. mgr.); What Happened to Jones April 27, 28; good business. Red McRae in St. Louis 20-22 delighted excellent business. Ben Hur 25. Grace George in The Marriage of William Ashe 7. Clara Turner Repertoire co. 6-12.—ITEM: Robert M. Sperry has received the scenic mountings for his new play, The Politician, whose premiere occurs here 16-18. He has bought land at Hollister Heights for a storefront for his other scenic amusement—Steeplechase Island is announced to open 6. W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.); Dot Carroll April 22-23 closed to increasing business. Clara Turner 30-5 opened to improved business. Plays: Romeo the Burglar, Why Girls Go Wrong, A Kentucky Girl, A Shop Girl, No Mother to Shield Her, The Youngest Woman, and A Bachelor's Wife.—MAJESTIC (H. H. Johnson, mgr.); Will D. Corbett and Florence Hamilton presented Wife in Name Only 28; receipts counted to San Francisco fund. Imperial pictures 28; good business.

WATERBURY.—POLLY (Harry Parsons, mgr.); A Square Deal April 26, 27, to good business. Deported at the Altar 28 to a small audience. Herald Marion 30 well pleased large audience. William Faversham in The Squaw Man 1 filled the house.—ITEM: Polly's Stock co. open their Summer season 7 at the Jacques in Shenandoah.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sherman, mgr.); A Foxy Tramp April 20; poor, to small house. A Square Deal 28 pleased light house. Described at the Altar 1, co. and business poor. A Runaway Match 4. Harvey-Page Comedy co. 7-12.

TORRINGTON.—UNION (C. W. Volkman, mgr.); A Foxy Tramp 5; co. business. A Mad Love 3. Quincy Adams Sawyer 5.

SOUTH NORWALK.—HOYT'S (G. M. Hoyt and Son, mgr.); Desorted at the Altar 2; good performance and business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.); Dot Thorpe 5. Julie Jordan Opera co. (of Providence) 12. Henry E. Dixey 17.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.); A Foxy Tramp April 20; fair, to small house. Quincy Adams Sawyer 3. A Runaway Match 5.

DELAWARE.

WILMINGTON.—GRAND (George K. Baylin, mgr.); The Air Ship April 30; poor house.—LYCEUM (Daniel Humphries, mgr.); A Ragged Hero 26-28; fair business. A Rocky Road to Dublin 30-2; fair houses. Mr. Dooley 3-5.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Planey, mgr.); Mack Swan Theatre co. assisted by the Empire and Orpheum co. gave a benefit performance for the Frisco sufferers April 22; receipts, \$336.25. Mack Swan Theatre co. 23-5. Plays: In Sight of St. Paul, When Women Love, and Kathleen Mavourneen; 24, 25, 26, 27, 28; theater patrons' benefit, Ben Hendrix in Olympia 28; theater patrons' benefit, Ben Hendrix in Olympia 28; The Trap 4. California Girls 16. Sharpy co. week 21. Boise Symphony Orchestra 27; excellent concert to big audience.

ILLINOIS.

BLOOMINGTON.—COLISEUM (F. Welsch, Jr., mgr.); Wabash Carnival (local) April 19-21; great success. Nordics 20, assisted by Romayne Simons, accompanist, and Angelo Patricolo, pianist.

appeared under the auspices of the Grand Symphony Society and packed this enormous building; Madame Nedine was in full voice and received an ovation.—GRAND (F. Welsch, Jr., mgr.); Students' Concert (local) 20; full house. Arthur Vachet, C. S. (lecture) 21; large audience. St. Plunkard 2. Marie Callas in Miserere 3. Howe's moving pictures (rehearsal 12; in cities 13-15)—ITEM: Madame Nedine drove to the Evergreen Cemetery with flowers, which she placed on the grave of the noted prima donna and her former friend, Marie Little.—Negotiations for the purchase of a large tract of land adjoining the city of the east, having exceptional railroad facilities and containing several large plots, were interrupted by the death of James A. Miller. It is in the intention of the owners to move to Columbus, O., to this city.

ROCK ISLAND.—THEATRE (Direction Chamberlin, Knott and Co.; B. H. Taylor, res. mgr.); Howe's moving pictures April 25 pleased good business. Paul Gilmore in Captain Debonnaire 20; excellent co. best staged play over this season; full house. Hoag's Troubles 20; fair house. Dubinsky Brothers 20; two good houses. Plays: Texas Ranger and For Home and Homer. Algonquin Prize co. 6-12. Lou Haussman's moving pictures of San Francisco 18. Robinson's moving pictures 14.

PROGRESS.—GRAND (Chamberlin, Harrington and Co., mgr.); Heylman's moving pictures April 27, 28. Mrs. Cahill in Sally Monroe 21; co. the Ark 20 canceled. Marie Cahill in Captain Debonnaire 2. The Girl I Left Behind Me (local, second time) 4. Little Johnny Jones 5. Missouri Girl 6.—COLISEUM: Sarah Bernhardt in Camille 20; large audience; big event for Peoria.—STONE HILL GARDEN (Frank Grove, prop.); Stock in Belle of Virginia week 20-7; good.

EDUCATOR.—POWERS' OPERA HOUSE (J. P. Given, mgr.); The Classroom April 18; good, to fair house. Richard Carle in The Mayor of Tokio 20 pleased good house. The Land of Nod 20 (return) to good house. The Land of Nod 20 (return) to good house. The Metropolitan Burlesques 20; fair house. Richards and Pringle's Illustrators 20; pleased good house. St. Plunkard 20; large audience. Vauderville week 20-5 with good attractions.—BIJOU: Vanderville; attendance holds good; Lucy and Lucifer headliners. Cole Brothers' Circus 20. Wallace Shows 9.

BELLEVILLE.—SCHOTTLER'S AUDITORIUM (Henry Huhn, mgr.); Robert Sherman's co. in The Village Vaudeville April 20 pleased so well that the manager engaged co. for Summer season, which will open 15.—GARDEN (John Meth, mgr.); J. W. Fulton's Triumph of Labor 20; good business. Carson and Willard in C. H. Kerr's Trip to Egypt 4.—ITEM:

The new Lydia, F. R. Hallam, manager, opened 4 with Paul Gilmore in Captain Debonnaire, one thousand tickets at \$2 sold for opening performance.

CHARLES.—EDWARD (Jan Kubek 11).

SPRINGFIELD.—THE CHATTERTON (George W. Chatterton, mgr.); Violin Allen in The Toast of the Town April 22; excellent, to medium business. Richards and Pringle's Minstrels 24; very good; fair business. The Metropolitan Burlesques 25 pleased large audience and enthusiastic audience. The theater opened another large and enthusiastic audience. The theater opened another large and enthusiastic audience. The theater opened another large and enthusiastic audience.

EVANSTON.—GRAND (Pedley and Burch, sur.); Ben Great Players April 20 in The Merchant of Venice and Macbeth pleased fair houses matinee and night. Charlie Grapewin in It's Up to You, John Henry, April 23 pleased good house. Our Minister 25; good, co. pleased fair house; will play return engagement 5, matinee and evening. San Francisco benefit (local talent) 26; capacity. A Little Outcast 28, matinee pleased; evening big house. The Gingerbread Man 22. Our Minister 3, matinee and evening. Eva Turner 6.

ELKHART.—BUCKLEY OPERA HOUSE (D. B. Carpenter, mgr.); Al. H. Wilson in The German Gyro April 25; excellent to poor house. Billy Kersands' Minstrels 20. The Rays in Down the Pike 4. Sleeping Beauty and the Beast 7.—ITEM: Manager Carpenter retired 1 instead of July 1.—The Vanderville (under canvas) to have been installed by Sommers with P. S. Timmins as resident manager, will be placed in the Buckle 1.

EVANSTON.—GRAND (Pedley and Burch, sur.); Ben Great Players April 20 in The Merchant of Venice and Macbeth pleased fair houses matinee and night. Charlie Grapewin in It's Up to You, John Henry, April 23 pleased good house. Our Minister 25; good, co. pleased fair house; will play return engagement 5, matinee and evening. San Francisco benefit (local talent) 26; capacity. A Little Outcast 28, matinee pleased; evening big house. The Gingerbread Man 22. Our Minister 3, matinee and evening. Eva Turner 6.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.); Eye Witness April 20; fine, to good house. Crode-Nevill Stock co. 30-2; good, to fair house. Beauty and Beast (return) 6. Little Outcast 13. Majestic Theatre co. 14-21.—ITEM: Eye Witness co. closed here after thirty-six weeks of successful business.—A benefit will be given here 3 for the San Francisco sufferers.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.); Richard Carle in The Mayor of Toledo April 20 delighted two large houses.

BIRMINGHAM.—GRAND (F. W. Sommers, mgr.); The Texas 20-21; fine, to good house. Georgia Minstrels 20; fair.

TEXAS.—GRAND (H. W. Wyer, mgr.); Dan Bixler in His Last Dollar April 23; entertained fair house. The Texas Sweethearts 25 to good house.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, mgr.); Jerry from Kerry April 25; good house and satisfaction. Apollo Club (local) 8. Texas Sweethearts 16.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgrs.); Season closed with Parson's Sweetheart 2; good, to fair business.

WABASH.—EAGLES' (U. S. Morris, mgr.); East Lynne April 24 pleased fair house. His Last Dollar 25; good house; pleased.

UNION CITY.—GRAND (S. J. Fisher, mgr.); Galvan, (hypnotist and mind reader) April 22-24; excellent. The Hoosier Girl 8.

ALBION.—OPERA HOUSE (G. O. Russell, Jr., mgr.); Folks Up Willow Creek 22.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.); Texas Sweethearts 18.

FOUR YEARS OF AGONY.

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“In the year 1890 the side of my right foot was cut off from the little toe down to the heel, and the physician who had charge of me was trying to sew up the side of my foot, but with no success. At last my whole foot and way up above my calf was nothing but proud flesh. I suffered untold agonies for four years, and tried different physicians and all kinds of ointments. I could walk only with crutches. In two weeks afterwards I saw a change in my limb. Then I began using Cuticura Soap and Ointment often during the day, and kept it up for seven months, when my limb was healed up just the same as if I never had trouble. It is eight months now since I stopped using Cuticura Remedies, the best on God's earth. I am working at the present day, after five years of suffering. The cost of Cuticura Ointment and Soap was only \$6, but the doctors' bills were more like \$600. John M. Lloyd, 718 S. Arch Ave., Alliance, Ohio, June 27, 1905.”

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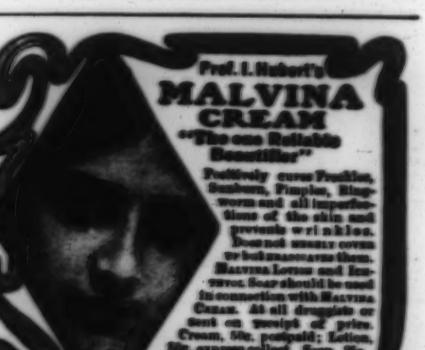
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DECORAH.—GRAND (Weiser and Bear, mgr.); Albert Hubbard

12th grand opera no. 4. When Knighthood Was in Flower 5. I. O. U. 7.—CRAWFORD (Crawford and Kan. mgr.); Closed successful week. Fulton Stock co. has become quite popular. This week they present Camille.—NOVELTY (H. Hagen, mgr.); Benefit at Auditorium was a big success. A new bill this week is very entertaining, but attendance small, owing to counter attractions.—STAR (J. J. Dawson, mgr.); Good bill; highly pleated fair business.—ITEM: The Parker Amendment co., April 26, occupying three blocks on side street of city.

DAVID J. AUGUST.

PARSONS.—ELKS' (C. B. Hodges, mgr.); Hotel City April 26; splendid co. to fair business. James' Band 27 pleased fair house. The Night Owl Pictures co. 5.—PEOPLES' (R. R. Wells, mgr.); Vanderville indefinite, bill for week 30 is: Mack and Dugle, Suller and Phelps, and the Fantastical La Dolor; crowded houses daily.

COLUMBUS.—MCGHIE'S (W. E. McGhie, mgr.); Won Back (local) April 25 to good business. Gordon and Bennett's The Holy City 27 to S. R. G.; co. not up to standard. A Woman's Sacrifice 30 failed to appear. The Tie That Binds 7. The Night Owl 6.—ITEM: The Beauchamps' Comedy Co. 1-6.

WICHITA.—CRAWFORD (E. L. Martling, mgr.); Lew Dockstader April 25 closed 28 to audience crowd. Hotel Band leading attraction. Wonderland Theatre is operated in connection with the Park, and the booker is under the Orpheum circuit.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.); Mountain-Franklin co. April 22; two large and well pleased houses. Little Gray Lady 25; due, to large house. Side Tragedy 26 drew two good houses. Mountain-Franklin co. 2. Night Owls 13. Buster Brown 19.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.); Nat G. Will in The Duke of Dukedom April 20; excellent business; pleased. Puff! Puff! Post! 23 (return); fair house; audience 400. The Girl 24. The Night Owl 6.—ITEM: The Beauchamps' Comedy Co. 1-6.

HUTCHINSON.—HOME (W. A. Lee, mgr.); Lew Dockstader April 21; splendid satisfaction to S. R. G. Sanford Dodge in Julius Caesar 27; good co. and business. Mantell Opera co. 26; very fine co., this week.

CHANUTE.—HETTRICK (Fred L. Williams, mgr.); The Little Gray Lady April 26 delighted fine audience. Side Tragedy 27; poor. When Knighthood Was in Flower 1 pleased. The Holy City 2.

FORT DODGE.—DAVIDSON (Harry C. Erick, mgr.); The Holy City April 26; light business. Side Tragedy 25; only fair house. The Little Gray Lady 26 delighted fair business.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.); The Classman 21.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.); Sanford Dodge in Julius Caesar 4; packed.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Goss, Dry and Frank, mgrs.); J. L. Hamilton, business.; A Royal Slave April 26; good co. and business. Von's Minstrels 6.

OWENSBORO.—GRAND (Polley and Bush, mgrs.); The Ten Great Players in The Merchant of Venice April 20; small audience; excellent satisfaction. Violets Allen in The Toot of the Town 10.

REINDECKER.—PARK (L. D. Smith, mgr.); Done Thorne April 20 pleased fair business. A Royal Slave 7. Season closed.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.); Civic Stock co. closed engagement April 26 to fair business; presenting A Daughter of the South. The Art, Gold Fields of Nevada, and The Cowgirl Brothers; specialties by Murray and Alden very good. The Irish Paveehanders 21; good house. The Real Widow Brown 28 pleased full house. Shepard's moving pictures 29; well pleased a good audience. Andrew Mack in The Way to Kenmare 1 pleased a large audience. Side Tragedy 7. Peck's Bad Boy 8. Stetson's U. T. C. 11, 12. Harcourt Comedy co. 14-19.

AUGUSTA.—OPERA HOUSE (Thomas H. Quigley, mgr.); The Real Widow Brown April 26 pleased well filled house. The Irish Paveehanders 25; good; small audience. Von's Minstrels 26. 1. Play: Remained in The South and Gold Fields of Nevada pleased large houses. King Pepper (local) 2. Peck's Bad Boy 7. Stetson's U. T. C. 9. Harcourt Comedy co. 10-15.

LEWISTON.—EMPIRE (Cahn and Grant, prop.); The Real Widow Brown April 26 to capacity. Von's Minstrels 27; good house. The Irish Paveehanders 28. Harcourt Comedy co. 28, 31; well filled houses. Andrew Mack in The Way to Kenmare 2 pleased nice house. U. T. C. 3. Annie Russell in Friend Hannah 4. Side Tragedy 5. Kirk Brown Stock co. 7-12. Keller 11.

HOLBROOK.—FAREWELL OPERA HOUSE (Bob Crockett, mgr.); Stetson's Bad Boy 26; S. R. G. delighted. Ruth Schiller, actress; Jeanette Powers, actress; Ethel Miller, actress; several others. Ethel Miller's picture 26 pleased two good sized audiences. Stetson's U. T. C. 7. La Barre Brothers' Minstrels 8. Peck's Bad Boy 9.

FORTLAND.—JEFFERSON (Cahn and Grant, mgr.); Andrew Mack in The Way to Kenmare 1; splendid business. Annie Russell in Friend Hannah 1, 2; splendid business. Stetson's U. T. C. 4, 5. Daniel O'Connell (local) 7.—ITEM: Bartley McCullion will open a summer stock co. at Jefferson Theatre 28.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.); Bowdoin College Dramatic Club in The Rivals April 27; excellent, to large and fashionable audience. Chas. F. Harris and Harcourt Comedy co. 28. Arthur E. Clark Stock co. 21-23.

NEW YORK.—OPERA HOUSE (W. J. Clifford, mgr.); Mabel Square April 26; benefit of the Prison sufferers. Art 27, metted 28. Murphy and Mack in The Irish Paveehanders 1 drew good house. Fraser's Comedy co. 12.

BATHE.—COLUMBIA (Oliver Moore, mgr.); La Salle Brothers' Minstrels 4. Stetson's U. T. C. 6. Peck's Bad Boy 8.

MARYLAND.

ANNAPOLIS.—COLONIAL (W. A. Halliburton, mgr.); Herald Square Opera co. April 26; poor performance and business. Local 1. Williams and Walker 2. Milo's motion picture 5-26. In Gay New York (return) 28.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.); Old Orchard April 27 pleased light business; Mabel Carruthers, May 2. Abbey and William Conkin were very good; production well staged. Lillian Russell and excellent vocalists 28; attendance 200. Benefit for San Francisco relief fund 29; splendid entertainment by Wright Hutchinson, Chas. Dion, M. Florence Mack, Nellie Humphries, Everett Aldrich, John A. Dally, David Landau, and American Band; attendance good. Mack's Minstrels (local) 30; good performances; James McLeod, the Dallas Troupe, and Frank Jones scored hits; costumes and stage settings very good; attention large. Drummer Boy 3-5. Andrew Mack 12. Millard Holland June 1, 2.—SHEDD'S (W. A. Shedd, mgr.); C. E. Cook, res. mgr.); J. Frank Steele Stock co. presented their Summer season 28 to good support; the production was well staged indeed. The Two Goddesses 12-13. SAVOY (Al. Hayes, mgr.); George A. Haley, res. mgr.); The Wright Huntington Stock co. opened their Summer season 30 with a magnificent scenic production of The Charity Bell, and the entire co. scored a triumph, and the attendance was good. When We Were Twenty-one 7-13.—ITEM: The Burlington Stock co. closed their season 28 at Attleboro, Mass.—Gertrude Dion, Magill and H. E. Ryan will join the Bathurst Stock co. in Boston.—A. G. Grant of Grant's Green Stock co. in town 28; it is reported that he will join the Savoy Theatre for a term of years.—The banquet given by Wright Huntington to the local press 28 was an excellent affair and was well attended by the newspaper men of the city.—The Dartmouth Club, of New Bedford, were the guests of Manager Huntington at the opening 30.—Frank Burke has leased a flat at South Main and Cottage streets and will go to housekeeping.—David Landau has also taken a flat for the season.—The members of the Huntington Stock co. were much pleased with their reception on the opening 28.—Pauline Hayden and Louis Gorod received a large number of beautiful floral tokens from friends in Providence and New York on their opening with the Huntington Stock co. 30.

FITCHBURG.—CUMINGS (Wallace and Henecke, mgrs.); W. A. Wesley, mgr.); Herald Square Pictures April 26; small house. Beauty Doctor 28; good co.; good business. Von's Minstrels 30 pleased fair house. Dot Karrill Stock co. 1-5 opened to good business. Keller 26; Sweet Clover 14. As Ye Sow closes house 19.—ITEM: Beauty Doctor closed house 28. Musical Director Fred Rylands has purchased of Fred E. Wright the rights of the play and will produce same next year. The scenery and properties are now stored at the Cumings' Manager. Wesley, of the Cumings, left 2 to resume his duties of last sum-

mer as prove agent of Boston's Animal Army at Coney Island. He has arranged to manage the Cumings again next season.

WORCESTER.—THEATRE (James F. Rock, res. mgr.); With the Earl and the Girl 2, 3; the Shuberts assume the management of this house under a lease for five years; this house has been under the management of the Shuberts since the latter was organized.—THE FRANKLIN SQUARE THEATRE, which was recently built with Stein and Rock, has been sold to Stein and Rock, the owners of the Franklin Square. On closing 1.—ITEM: PARK THEATRE, which for the past eight years has been devoted to vaudeville, will hereafter be occupied by a stock co., which is now being formed under the present management of the house.

NEW BEDFORD.—THEATRE (William J. Cross, mgr.); Dirty Doll in The Education of Mr. Pip April 26 (opener of the regular house tour); Mrs. Addie G. Miller; excellent performances; his brother, Lafayette, 20 pleased very small audience. The Stein Story 4. Honey Smith 6. Mitchell's All Star Players 8-12.—ITEM: PARK THEATRE (James F. Rock, res. mgr.); The Way to Kenmare 14. The Christian 14-15.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, res. mgr.); Fred Flanders in The Education of Mr. Pip April 27; fair house and performance. Von's Minstrels pleased large audience 28. Shepard's pictures 29; good house. Mitchell's All Star Players 30-5 (except 3); small houses. Plays: The Vendetta, A Study in Scarlet, A Lion's Heart, Dr. Jekyll and Mr. Hyde, American Girl; On the Frontier, In Paradise, and East Lynne. Andrew Mack 3. Anna Russell 7. Clark-Urbis co. 8-12.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.); Neil Barnes in The County Fair April 26; his business. Von's Minstrels 27; fair afternoon; 3; fair audience; The Country Girl 28. 1. Honey Smith 6. Mitchell's All Star Players 29-30 (except 29); small houses. Plays: The Vendetta, A Study in Scarlet, A Lion's Heart, Dr. Jekyll and Mr. Hyde, American Girl; On the Frontier, In Paradise, and East Lynne. Andrew Mack 3. Anna Russell 7. Clark-Urbis co. 8-12.

WICHITA.—CRAWFORD (E. L. Martling, mgr.); Lew Dockstader April 25 closed 28 to audience crowd. Hotel Band leading attraction. Wonderland Theatre is operated in connection with the Park, and the booker is under the Orpheum circuit.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.); Mountain-Franklin co. April 22; two large and well pleased houses. Little Gray Lady 25; due, to large house. Side Tragedy 26 drew two good houses. Mountain-Franklin co. 2. Night Owls 13. Buster Brown 19.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.); Nat G. Will in The Duke of Dukedom April 20 (local). Bob Martling 21; his business. Von's Minstrels 22; excellent. The Country Girl 23. Honey Smith 24. The Girl 25. Sweet Clover 26; excellent. A Fox Trot 27. Sweet Clover 28; excellent. The Girl 29. Von's Minstrels 30.—ITEM: MICHAEL (William F. Meade, mgr.); Vanderville co., which made hit at home all week, last 5 to make room for The Earl and the Girl, afternoon and night.

BROCKTON.—CITY (W. B. Cross, mgr.); Peck's Bad Boy Stock co. (Western) April 22-28, except 26; good business; Von's Minstrels 29 in this city 28. Dirty Doll in The Education of Mr. Pip April 28, for the annual benefit of Annabelle Davidson, gave a fine performance to good house. K. of C. (local) 1 in A Daughter of the Nile 28; 1; large and pleased audience. Kirk Brown co. 2-6 opened in The Christian Cabaret, of this city, formerly with the Castle Square co. of Boston, has joined the Summer stock co. here.

MARLBOROUGH.—THEATRE (Bert G. Riley, mgr.); Friends of New York April 20 (local). Bob Martling 21; his business. Von's Minstrels 22; excellent. The Country Girl 23. Honey Smith 24. The Girl 25. Sweet Clover 26; excellent. A Fox Trot 27. Sweet Clover 28; excellent. The Girl 29. Von's Minstrels 30.—ITEM: The Shuberts' Concert co. 2.

ST. LOUIS.—THEATRE (Frank G. Harrison, mgr.); Von's Minstrels 20 in this city 21; excellent. The Country Girl 22. Honey Smith 23. The Girl 24. Sweet Clover 25; excellent. The Girl 26. Von's Minstrels 27; 1; large and pleased audience. Andrew Mack 28; fair; small house. As Ye Sow 29.

LYNCH.—THEATRE (Frank G. Harrison, mgr.); Von's Minstrels 20 in this city 21; excellent. The Country Girl 22. Honey Smith 23. The Girl 24. Sweet Clover 25; excellent. The Girl 26. Von's Minstrels 27; 1; large and pleased audience. Andrew Mack 28; fair; small house. As Ye Sow 29.

PHILADELPHIA.—COLONIAL (James F. Sullivan, mgr.); The Beauty Doctor April 27; fair, to great business. Von's Minstrels 28; 1. A Foxy Tramp 29. Von's Minstrels 30; 1; excellent. Empire (F. F. Murray, mgr.); Wine, Women and Song 28; good co.; excellent business. A Mad Love 30-2.

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performance good; business fair. *Otis Skinner* 4, 5.
BETTY (Charles L. McKey, mgr.); *Little Chips* and *Mary Knott* in *Glorious Sam* 9-14.

NORFOLK. —**ACADEMY** (Otto Wells, mgr.); *Otis Skinner* in *The Duck* 2; excellent. *Season closed here.*

GRANBY (L. Joe Le Faucon, mgr.); *Charles Aldrich* in *Secret Service* Sam 20-5; good co. and business. *Elle Fay* in *The Belle of Avenue A* 7-12.

WASHINGTON.

SPOKANE. —**THEATRE** (Joseph Petrich, mgr.); *Kathleen* April 25; excellent. *Bair in the House* 24-25; large attendance; pleased.—**AUDITORIUM** (Harry C. Hayward, mgr.); *Jeannette* April 19. *A Friend of the Family* 22-23; good business; pleased.—**ITEMS**: The proceeds of all of the theatres April 26, amounting to \$2,000, were given to the San Francisco Fund.—**The Columbia** opened 1 with *Lyrics* Douglass Stock co. in *An American Citizen*.

TACOMA. —**THEATRE** (C. H. Hornold, mgr.); *Fade and Follies* April 22; very poor.—**STAGE** (George R. Walker, mgr.); *Stock* co. 20-21; good audience.—**CHEMICAL** (W. H. Smith, mgr.); *Priscilla* (G. Haywood, mgr.); *Why Women Love*. In *A Friend of the Family* 22-23; good business; pleased.—**ITEMS**: The proceeds of all of the theatres April 26, amounting to \$2,000, were given to the San Francisco Fund.—**The Columbia** opened 1 with *Lyrics* Douglass Stock co. in *An American Citizen*.

LONDON. —**GRAND** (John R. Taylor, mgr.); *Rosalie Knott* in *When Knighted* Was in Flower April 21; two good performances to fair attendance. *Frank Daniels* in *Secrets* April 22; good to full house. *Robert R. Mantell* in *King Lear* and *Machbeth* 24, 25; fair attendance; deserved better. *Adelaide Thurston* in *The Triumph of Betty* 25. *Buster Brown* 25. *The Yankees Consul* 2; fair house; pleased. *Way Down East* 4. *Kyrie Beliss* 5. *E. G. Willard* 6. *R. and P. Minstrels* 11.

STRATFORD. —**ONT.—STRATFORD'S OPERA HOUSE** (P. C. Johnson, mgr.); *Summer's Stock* co. week April 22. *Play*: *Master and Man*. *Leslie Stewart*, *The Gilded Fool*. *Why Women Love*, *The Parish Priest*. *For Her Children's Sake*. *When Knighted*. *Good Was in Flower* 1 pleased a large audience. Way Down East 5.

CHATHAM. —**ONT.—GRAND** (P. H. Bruce, mgr.); *Louie's Trained Animal Show* April 18-19; fair business. *Blanche Walsh* in *When Knighted* Was in Flower 20 pleased splendid business. *Shane* 22 failed to draw. *Adelaide Thurston* 24. *Yankee Consul* 25. *The Holy City* 24. *The Tenderfoot* 25.

ST. CATHARINES. —**ONT.—GRAND** (C. H. Wilson, mgr.); *Sherlock Holmes* April 20 pleased good business. *Bunch of Keys* 21; fair to poor business. *Tales of the Castle* 22 delighted fair business. Robert C. Marshall in *Minstrels* (local) 23; direction of John Bowden and Master Michael Cohen, of this city; directed by E. S. O. *The Maid and the Mummy* 24; good to fair business. *The Show Girl* 7; benefit of Price sisters under local Aegis of Eagles. *Robert Mantell* in *King Lear* 9.

EVERETT. —**THEATRE** (H. R. Willis, mgr.); *The Maid to the House* April 20 pleased fair houses. *Blanche Walsh* in *The Woman in the Case* 22 pleased big house.—**ITEMS**: The director of *Minstrels* Robert C. Marshall, his brother in *Castle* yesterday and returned in time to appear with the co.

OSIFAX—BIDGEWAY (James and Lester, mgr.); *Service Opera* co. in Mikado April 2 to fair business. *Stephens and Linton's* co. in *My Wife's Family* 23; good to fair business. *People's Theatre* co. 4, 5. *American Extravaganza* co. 9.

WEST VIRGINIA.

CLARKSBURG. —**GRAND** (Johnson and Peinier, mgr.); *Iva Tague* April 19 pleased fair business. *Madame Gobineau* 20 pleased fair business. *Madame Gobineau* 21 in *The Devil Wins*; Dr. Jekyll and Mr. Hyde, and *Under Two Flags*; fair co. and business. *Madame Gobineau* (local) 22; direction of John Bowden and Master Michael Cohen, of this city; directed by E. S. O. *The Maid and the Mummy* 23; good to fair business. *The Show Girl* 7; benefit of Price sisters under local Aegis of Eagles. *Robert Mantell* in *King Lear* 9.

WHEELING. —**COURT THEATRE** (R. D. Franklin, mgr.); *The Mystery* April 21; light business; *Madame Gobineau* 22; directed by old friends. *The Devil Wins* 23 to good business. *Madame Gobineau* 24 to *King Lear* 25; good to fair business. *Robert C. Marshall* 25. *Marie Cahill* 26. *Buster Brown* 27.—**GRAND** (Charles A. Palmer, mgr.); *The Show Girl* 24 chose this house for the present.—**EDGWOOD** (H. W. Rogers, mgr.); *Vanderbilt*; 6, 8, 9.

PARKERSBURG—CAMDEN (H. M. Lucia, mgr.); *Robert Moran* in *Stronghold* 3 delighted big house; rooms closed.—**AUDITORIUM** (W. E. Kennedy, mgr.); *Night Mail* April 27; fair to small house. *Carrie Stock* co. 28-29; good, fair business. *Carrie Stock* co. 29-30; good to fair business.

LEWISBURG—OPERA HOUSE (H. G. Oster, mgr.); *A Bell Day* April 26; home house; *Blanche Walsh* in *When Knighted* Was in Flower 27 delighted a large audience. *J. D. Tripp* (local) 1; *Biggs* 2.

PETERBOROUGH, ONT.—GRAND (R. H. Bradburn, prop. and mgr.); *Sherlock Holmes* April 21; fair attendance; pleased. *Yankee Consul* 22. *Facing the Music* (local) 23. *When Knighted* Was in Flower 24 pleased fair house. *Facing the Music* (local) 25; large house; pleased.

ST. THOMAS, ONT.—GRAND (D. McIntyre, mgr.); *The Convict's Daughter* April 29; fair audience. *Rosalie Knott* in *When Knighted* Was in Flower 29 pleased good audience. *Yankee Consul* 30; pleased small house. *Way Down East* 2.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.); *Sherlock Holmes* April 20; fair attendance; pleased. *Yankee Consul* 21; fair to poor business. *Tales of the Castle* 22 delighted fair business. Robert C. Marshall in *Minstrels* (local) 23; direction of John Bowden and Master Michael Cohen, of this city; directed by E. S. O. *The Maid and the Mummy* 24; good to fair business. *The Show Girl* 7; benefit of Price sisters under local Aegis of Eagles. *Robert Mantell* in *King Lear* 9.

WHEELING. —**COURT THEATRE** (R. D. Franklin, mgr.); *The Mystery* April 21; light business; *Madame Gobineau* 22; directed by old friends. *The Devil Wins* 23 to good business. *Madame Gobineau* 24 to *King Lear* 25; good to fair business. *Robert C. Marshall* 26. *Marie Cahill* 27. *Buster Brown* 28.—**GRAND** (H. W. Rogers, mgr.); *Vanderbilt*; 6, 8, 9.

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PETERBOROUGH, ONT.—GRAND (R. H. Bradburn, prop. and mgr.); *Albert Concert* co. April 21 pleased good house. *Convict's Daughter* 22; fair house; pleased. *When Knighted* Was in Flower 23 delighted a large house. *Holy City* 24. *The Triumph of Betty* 25.

LEWISBURG—OPERA HOUSE (H. G. Oster, mgr.); *Albert Concert* April 22; fair to poor house. *Yankee Consul* 23 pleased fair house. *The Convict's Daughter* 24; *When Knighted* Was in Flower 25 pleased capacity. *The Holy City* 26. *A Royal Slave* 27.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robins, mgr.); *Edith Bouvier* April 28; co. and business fair. *Rosalie Knott* in *When Knighted* Was in Flower April 29 pleased capacity. *The Holy City* 28. *A Royal Slave* 29.

WILMINGTON—OPERA HOUSE (W. F. Smith, mgr.); *Yankee Consul* April 29; fair to poor house. *Yankee Consul* 30 pleased fair house. *The Convict's Daughter* 31. *When Knighted* Was in Flower 32.

WHEELING—CAMDEN OPERA HOUSE (Whelan and Stevens, mgr.); *A Bell Day* April 27 pleased good house.

WISCONSIN.

RACINE—BELL CITY OPERA HOUSE (W. C. Price, mgr.); *The Wayward Daughter* April 20; excellent. *Convict's Daughter* 21 in *Trial by Jury*; good to fair business. *The Diamonds pictures* 22; two fair mixed audiences. *Winchester Brothers' Stock* co. April 23; good to fair business. *Madame Gobineau* 24 to *King Lear* 25; good to fair business. *Robert C. Marshall* 26. *Marie Cahill* 27. *Buster Brown* 28.—**EDGWOOD** (H. J. O'Brien, mgr.); *Vanderbilt* 29; *King Lear* 30; good to fair business. *Robert C. Marshall* 31.

SPRINGFIELD—OPERA HOUSE (H. G. Oster, mgr.); *Albert Concert* April 20-21 to good business. *Frank Daniels* in *Secrets* April 22-23 to good business.

WISCONSIN CITY—OPERA HOUSE (W. F. Smith, mgr.); *Yankee Consul* April 22-23 to good business. *Yankee Consul* 24-25 to good business.

SPRINGFIELD—OPERA HOUSE (W. F. Smith, mgr.); *Yankee Consul* April 22-23 to good business. *Yankee Consul* 24-25 to good business.

SPRINGFIELD—HENRY BOYLE THEATRE (P. J. Muller, mgr.); *Marko's Brothers* April 20 to good business. *Marko's Brothers* 21-22 to good business. *Marko's Brothers* 23-24 to good business. *Marko's Brothers* 25-26 to good business. *Marko's Brothers* 27-28 to good business. *Marko's Brothers* 29-30 to good business.

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SPRINGFIELD—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); *Yankee Consul* April 22-23 to good business. *Yankee Consul* 24-25 to good business. *Marko's Brothers* 26-27 to good business.

SPRINGFIELD—RHODES OPERA HOUSE (Joe Rhodes, mgr.); *Whispering Brothers* closed west's engagement April 22; pleased fair business. *The Rays in Town* 23 pleased fair house. *Murray and Mack* 24.

SPRINGFIELD—BADGER OPERA HOUSE (D. L. Dickinson, mgr.); *Belle Opera* April 22; fair house; pleased. *Isle of Spies* 23; excellent, to capacity. *Uncle H. H. Haskins* 24. *What Women Will Do* 25.

SPRINGFIELD—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); *Yankee Consul* April 22-23 to good business. *Yankee Consul* 24-25 to good business. *Marko's Brothers* 26-27 to good business.

SPRINGFIELD—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); *Yankee Consul* April 22-23 to good business. *Yankee Consul* 24-25 to good business. *Marko's Brothers* 26-27 to good business.

SPRINGFIELD—GRAND OPERA HOUSE (C. D. Morris, mgr.); *Pauline's Daughter* April 21 to good business. *Madame Gobineau* 22-23 to good business. *Madame Gobineau* 24-25 to good business. *Madame Gobineau* 26-27 to good business.

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DEATH OF WILLIAM F. OWEN.



Photo by Barnes, N. Y.

William F. Owen, one of the most noted of the older Shakespearean comedians, died at a private hospital in New York on Friday, May 4. While playing with Mrs. Fliske in her recent revival of *Becky Sharp* at the Academy of Music he was stricken with an acute attack of Bright's disease, which forced him to relinquish his part. This illness culminated in his decease, at sixty-two years of age. Mr. Owen was a member of the Players' Club, Actor's Order of Friendship, and the Actors' Church Alliance. When in New York he customarily passed much of his time at the Players, where his personal popularity was unbounded. Mr. Owen leaves a widow and two sons.

William F. Owen was born in Limerick, Ireland, of English and Welsh family on his father's side, and Irish on his mother's. He came to Montreal, Canada, in 1863, having crossed the ocean in the interest of a business conducted by his brother-in-law; but this firm suddenly failed, leaving him absolutely without resources. It is said he had a college education at Southampton. In Montreal he was for some time the dramatic critic of a local newspaper and also gained reputation as a public reader. He drifted to New York about 1866, for a while being employed by R. G. Dus and Company, and never losing an opportunity to appear in amateur theatrical productions. He made his professional debut, after long having striven to obtain a situation, in 1867, at Salem, Ohio. He climbed the ladder steadily and eventually won a place in Augustin Daly's famous company, being the successor of James Lewis and thereafter closely associated with Ada Rehan and many other noted Daly stars. He was known to the public not only in New York but in other cities, both as a traveling performer and a favorite stock company player. At the old Boston Museum he created the character of Mr. Pintel in *The Magistrate* and was largely responsible for the success of Pintel's play. For four successive seasons he was a prominent figure in the original Albee company in Providence. To be more explicit, Mr. Owen was leading comedian of Daly's company from 1867-1869, and the following season created the role of Joseph Sedley, the last part he was fated to revive. During the forty years of his stage career he played an extraordinarily long list of parts, acting from time to time with such illustrious stars as Forrest, Booth, Jefferson, Barrett, Salvini, Modjeska, McCullough, and Marie Walwright, as well as the more recently noted performers.

Among the parts played by William F. Owen in New York the following are especially worthy of mention. The list includes roles acted from 1872 up to the present time, being given in strict chronological order: He appeared as Lawyer Finch in *A Life's Dream*; Squire Chilver in *David Garrick*; Eliza Grim in *The New Fritz*; Mr. St. Paul in *Baby*; Billy Wood in *Chains and Oysters*; Mr. Symponer in *Engaged*; Uncle Ben in *Fairfax*; Uncle Bogandy in *The Wedding March*; Mr. Funtland in *Chawles*; the first witch in *Macbeth*, with Edwin Booth; Lord Mayor in *Richard III*, with Booth; first gravedigger in *Hamlet*, with Booth; Michel in *The Snowflower*, with Kate Claxton; Roderigo in *Othello*, with Booth; Bob in *Sullivan*, with Salvini; Roderigo, with Salvini; Peter Lane in *Bruch Arden*; Porter in *Macbeth*, with Salvini; Baron de Gambi, in *Frou-Frou*, with Modjeska; Touchstone, Sir Toby Belch, St. Gaudens (in *Camille*), Narcissus (in *Odette*), and Peter in *Romeo and Juliet*, all with Modjeska; Amadis de St. Ange in *A Midnight Marriage*; Pompey in *Measure for Measure* and Dogberry in *Much Ado*, both with Modjeska; Sir Toby Belch, with Marie Walwright (1880); Peter Amos Dunn in *Nobie*; Sir Anthony Absolute in *The Rivals*, with Jefferson and Florence; Rhinegrave von Rummerhausen in *The Robber of the Rhine*; Ebenezer Buck in *Ye Earle Trouble*; Anthony B. Lenox in *My Official Wife*; Peter in *Romeo and Juliet*, with Julia Marlowe; Sir John Falstaff in *Henry IV*, also with Marlowe; Gobbo in *The Merchant of Venice*, with Ada Rehan; Joseph Sedley (original) in *Becky Sharp*, with Mrs. Fliske; Gandy in *Lady Huntworth's Experiment*; Mr. Raymond in *Frocks and Frills*, and (1902) *Chopin in Notre Dame*. During the present season Mr. Owen appeared for a short time with Henrietta Crosman in her revival of *As You Like It*, previous to engaging with Mrs. Fliske for his original role in *Becky Sharp*. While in London with Daly's players he made an English success as Sir Oliver Surface in *The School for Scandal*. Through the South and West he will be long remembered for his happy impersonation of Theodore MacClesfield in *The Guv'nor*.

Other roles played by Mr. Owen were Sir Harcourt Courtly in *London Assurance*; Major Wellington de Boots in *Everybody's Friend*; Swartz in *Loose of a Lover*; Mr. Potter in *Still Waters Run Deep*; Victor Carrington in *Nobody's Daughter*; Mr. Matthew Scrappa in *Sketches in India*; Mr. Gibson in *Ticket-of-Leave Man*; Admiral and Seaweed in *Blue-Eyed Susan*; Frank Vincent in *The Serious Family*; Sir Hugh Evans in *The Merry Wives of Windsor*; Tuckleton in *The Cricket on the Hearth*; Mr. Deschelles in *The Lady of Lyons*; the Physician in *King Lear*; Gratiola in *Othello*; Dolly Spanker in *London Assurance*; Ganymede in *Ixion*; Coccies in *Rip Van Winkle*; the Khan in *Mississippi*; Paul in *The Spectre Bridegroom*; King Theodore in *Much Ado About a Merchant of Venice*; Crispin in *A Wonderful Woman*; Antonio in *The Wife*; Graves in *Money*; Chrysostom in *Pygmalion and Galatea*; Dr. Gilmore in *The Poor Gentleman*; Ephraim Smooth in *Wild Oats*; Dogberry in *Much Ado About Nothing*; Harvey Duf in *The Shaughraun*; Sir Andrew Aguecheek in *Twelfth Night*; Middlewick in *Our Boys*; Eccles in *Oaste*; Sergeant Major in *Our Boy Beringham*; Richelieu; the Peal in *King Lear*; Marrying A New Way to Pay Old Debts; Grumio in *The Taming of the Shrew*; Callo Plummer in *Crichton on the Hearth*; Mr. Golightly in *Lend Me Five Shillings*; Cloten in *Cymbeline*; Michonnet in *Adrienne the Actress*; Brigard in *Frou-Frou*; Goldfinch in *Rond to Ruin*; Vagan in *Oliver Twist*; Crabtree in *School for Scandal*; Meddie in *London Assurance*; Poston in *The Magistrate*; Perlin in *Diana*; Faust in *The Hunchback*; Colonel Dumas in *The Lady of Lyons*; Stephano in *The Merchant of Venice*; the Mock Duke in *The Honeymoon*; Lord Dubrey in *The Heir-at-Law*; Rhenegraf in *The Robbers of the Rhine*; Bill Sykes in *Oliver Twist*; Coliod Sapt in *Prisoner of Zenda*; Sir William Pendlove in *The Love Chase*; Henry Dove in *Victims*.

Though William F. Owen never attained to the honors of great stellar brilliancy his portrayals of low comedy roles in Shakespearean drama

have seldom been surpassed by any American actor—for, whatever his birthplace or parentage, he certainly belonged to the United States as identified with the profession. He possessed great comic versatility and matched every undertaking with conscientious study and effort. Though not a genius, he had pronounced talents and was decidedly more than the "reliable" actor so coveted by managers. One of his most notable qualities was his practical and sensitive power accurately to estimate his own abilities and limitations. In his the American stage has lost its nearest approach to a classic Sir Tracy Babb and Sir John Falstaff. Though naturally a broad comedian his personal character was especially refined and exceedingly lovable.

The funeral services were held Sunday afternoon at the Stephen Morris Chapel and burial was at Kenosha. Rev. Dr. Walter R. Butcher, who spoke feelingly of Mr. Owen, and especially of his work for the Actors' Church Alliance, Nella Keeling sang "Lauds, Kindly Light," and "Good-bye, my Friend." Dr. J. J. McPhee, Burton Hill, Frank Wilson, Wadsworth Harris, W. H. Hodges and George V. De Vere were the pallbearers.

THE SALE OF JEFFERSON'S PICTURES.

Below are details of the sale of the seventy-four paintings representing the collection of the late Joseph Jefferson, which were put up at auction on April 27. The sale occupied only one evening and is the second time that so large a collection of pictures have been sold in one day in New York. The list gives the title of the picture, the artist, the name of the purchaser, and the price paid::

1. *Landscape*, Constable; J. Worthen, \$175; 2. *Wood Nymph*, Monticelli; A. Pryor, \$125; 3. *Virgin and Child*, Newman; W. Macbeth, \$60; 4. *Old Mill*, Unknown; E. Mamoli, \$100; 5. *Young Girl*, Gainsborough; F. Peckham, \$120; 6. *Portrait of Himself*, Monticelli; Cotter and Co., \$220; 7. *St. Stephanus*, Monticelli; Cotter and Co., \$120; 8. *On the Dunes*, Meurer; F. S. Flower, \$200; 9. *Portrait of a Woman*, E. R. Thomas, \$120; 10. *Old Dan Cow*, Meurer; F. S. Flower, \$120; 11. *The Peacock*, Meurer; F. S. Flower, \$120; 12. *Octo-Ge*, Meurer; H. Nicols, \$120; 13. *Interior of Barn*, Meurer; J. R. Andrews, \$125; 14. *Red and White Cow*, Meurer; J. R. Andrews, \$125; 15. *Study*, Old Mill, Meurer; J. R. Andrews, \$125; 16. *Two Panels—Picnic*, Dix; C. M. Logue, \$220; 17. *Evening on the Oise*, Daubigny; A. R. Fowler, \$10,000; 18. *Landscape*, Troy; D. Guggenheim, \$2,000; 19. *Landscape and Cattle*, Van der Velde; Walter A. Schiller, \$4,000; 20. *The Mountain*, Cotter; D. Guggenheim, \$1,000; 21. *Cattle*, Troy; D. Guggenheim, \$2,000; 22. *The Festive Outing*, Cotter; D. Guggenheim, \$1,000; 23. *Ensuite of French Village*, Daubigny; H. Nichols, \$4,700; 24. *Court Ladies in Garden*, Monticelli; Louis Balaton, \$800; 25. In the Convent Garden, Monticelli, \$800; 26. *Mirabeau*, Greuze, \$1,025; 27. *Fisherman*, Baré; E. Trunkel, \$175; 28. *Bull Fight*, Goya; J. H. Hordier, \$800; 29. *Madame de Pompadour*; E. Roberts, \$1,100; 30. *Landscape, English School*; H. Marolda, \$1,500; 31. *Court Lady*, Meurer; J. R. Andrews, \$125; 32. *Death of John*; W. Trever, \$100; 33. *Courter*, Meurer; J. R. Andrews, \$125; 34. *Portrait of a Woman*, E. L. Robbins, \$1,000; 35. *Portrait of Blanche*, Monticelli; H. Nichols, \$1,100; 36. *Portrait of a Woman*, E. L. Robbins, \$1,000; 37. *Richard Brinsley Sheridan*, Gainsborough; F. S. Flower, \$2,200; 38. *Harvest Queen*, Hopper; E. Roberts, \$125; 39. *Mandolin Player*, Eugene; E. Roberts, \$125; 40. *Knight in Armor*, Unknown; C. A. Walker, \$275; 41. *Young Fisherman*, Neuhuys; J. R. Andrews, \$1,300; 42. *Canal—Amsterdam*, Marin; A. R. Flower, \$1,100; 43. *Plough Horses*, Meurer; J. R. Andrews, \$1,300; 44. *Mother and Child*, Meurer; A. R. Flower, \$1,300; 45. *Portrait of a Cup of Tea*, Edward J. Worthen, \$200; 46. *Infant*, Miss Mac; H. Morrison, \$1,000; 47. *Still Life*, Bellis; E. Trunkel, \$100; 48. *The Moon*, Molner; C. L. Morris, \$150; 49. *Peace and War*, Simonetti; Is. A. Morris, \$100; 50. *Petromilia Buys*, Rembrandt; A. Pryor, \$1,000; 51. *Portrait of Himself*, Reynolds; A. Pryor, \$1,000; 52. *Portrait of Himself at Seventy*, Reynolds; W. M. Van Norden, \$1,000; 53. *Unknown Gentleman*; W. M. Van Norden, \$1,000; 54. *Portrait of a Woman*, C. W. Eliot, \$1,000; 55. *Mademoiselle of the Copper Jug*, Isidore G. Durand, \$10,000; 56. *Return of the Flock*, Meurer; Scott, Peacock and Co., \$42,250; 57. *The Lagoon*, Meurer; Stewart, Barr, \$22,100; 58. *Feeding the Baby*, Neuhuys; R. M. Baruch, \$2,500; 59. *The Angelstein Children*, Lawrence; W. M. Van Norden, \$2,000; 60. *Cattle on the Plains*, Van Maree; F. S. Flower, \$10,000; 61. *Don Quixote and Sancho Panza*, Dove; E. Roberts, \$2,000; 62. *Magnolia*, Troy; E. G. Black, \$750; 63. *Bouquets for Flower Market*, Jeannin; C. A. Walker, \$210.

AT VARIOUS THEATRES.

Proctor's FIFTH AVENUE.—The Spring and Summer season opened last week with a production of *Monsieur Beaucaire*. A. H. Van Buren scored a hit in the title-role, and Isabelle Evans took her place as leading woman, playing Lady Mary Carlisle very effectively. James Young, R. A. Roberts, George Bowell and the other favorites were well received. Vaudeville between the acts was resumed and good turns were presented by Carroll Johnson, Couture and Gillette, and Eleanor Henry. This week's attraction is *The Silver King*.

Proctor's 125TH STREET.—Amelia Bingham finished her season with the Proctor company in *Jeanne D'Arc*, which was reviewed in last week's *Mirror*. At the matinees on Tuesday, Thursday and Friday Louise Kent gave a splendid account of herself in the title-role, and showed that she is an actress of uncommon talent. William Norton as Thomas gave a strong performance, and Isotta Jewel made a handsome Agnes Sorel. The other parts were in competent hands. Karay's Myron, Julius Tannen, and Madame Norman were in the *ollo*. This week *Monsieur Beaucaire*, with Yvette Guilbert as a special attraction.

Joe Wren's.—*Twiddle-Twaddle and The Squawman's Girl of the Golden West* continue their popularity. Last evening an interlude was introduced, in which Mr. Weber and Marie Dressler gave a capital burlesque on the Thaumaturgy specialty of the *Faya*.

NEW THEATRE IN BOSTON.

The *Mirror* is in receipt of a letter from Soundy and Company, theatre and concert agents at Bombay, India, dated March 31, conveying the information that a new theatre is being built in Bombay that will be ready for opening early in 1907. It is being constructed after the latest models, with every modern improvement, including electric lights and fans. It will be elegantly decorated, and, according to Soundy and Company, will be the finest theatre in the Far East. It will seat 1,200, representing total receipts of about £300 per night. India generally, and Bombay in particular, have hitherto been so poorly provided with theatres that first-class companies desirous of visiting the country have been unable to secure proper accommodations for their productions. The news of the building of the new theatre will, therefore, be most welcome to managers who are anxious to visit Bombay.

CANADIAN MANAGERS TO MEET.

A convention of the managers of the various Canadian theatres will be held in Ottawa, commencing Monday, May 28, and continuing for three days. It is the intention to form an association with the object of promoting the theatre interests of Canada, reforming abuses and promoting more friendly relations among managers. Each morning business sessions will be held in the Russell Theatre, and for the afternoons and evenings pleasure trips and entertainments have been arranged. During the convention a deputation will wait on the Government and urge a reduction of the customs tariff on show printing.

CLAIMS BREACH OF CONTRACT.

William J. Block and M. S. Largey have brought suit against the Shuberts for alleged breach of contract, claiming that the Shuberts had agreed to produce certain musical plays at the Casino Theatre last winter. J. J. Block, upon whom the complaint and summons was served, says that it was part of the contract that he was first to approve of the attractions before they were put on at the Casino, and that he had not approved of those included in the complaint.

MARCH OF THE INDEPENDENTS.

Lew Fields Joins the Shuberts. Another Independent Theatre in New York.

Contracts were signed last week whereby Lew Fields and the Shuberts are to be closely allied for several years. The Shuberts will book Mr. Fields' road tours and will be interested in any theatrical ventures he may undertake. The Herald Square Theatre, recently leased to Mr. Fields, will, of course, be open to independent bookings, though it is probable that Mr. Fields will remain at that house for a greater part of the season. The name of this house will be changed to Lew Fields' Herald Square Theatre. It will open in September with a stock company similar to that of the old Weber and Fields Music Hall. Julian Mitchell has been engaged to stage the productions and Henry Fisher will be an important member of the company.

Work on the new Lyric Theatre, now building at Mobile, Ala., is progressing rapidly. When completed this house will be one of the finest in the South. Ground was broken recently for the Mary Anderson Theatre, at Louisville, Ky. The house will be ready for occupancy soon after the beginning of next season.

Brain Unconscious.

Says the Houston Post: "Ota Skinner thinks the theatregoers nowadays leave their brains at home. Since Klein and Erlanger got their clutches on the theatrical business the patrons find it unnecessary to take their brains with them to the shows."

Beneficial Competition.

The Worcester (Mass.) *Gazette* publishes this comment on its dramatic page:

"The march of the Independents has reached Worcester. An announcement in this week's *New York Dramatic Mirror* reveals to Worcester people that the Shubert combination, after barely six months' activity, has secured more than fifty theatres all over the country and the Worcester Theatre, up to the present time under the control of the Trust, is among this number. At any rate, some Worcester people who have been wishing for a real theatrical fight here have seen the beginning of it, and nothing would suit them better than its continuance along the most aggressive lines. Competition would no doubt be beneficial to the theatre patron, no matter what the result to Trust or Independents."

Easy to Bluff.

This little paragraph is from the Chicago *News*:

"Though the theatrical octopus was unmoved by Sarah's tears it came down from the perch the moment the Texas officials pointed the law at it and threatened to shoot. It is easy enough to bluff the Theatre Trust if you hold a better hand."

ACTORS' CHURCH ALLIANCE NEWS.

Catherine C. Lawrence was the hostess at the tea party at the headquarters on Thursday, May 3. Among those present were Mrs. S. M. Cory, Mrs. Katherine Knowles, Jennie C. Wilder, William N. Freeman, John H. Costello, Irene Langford, Rev. Dr. Buckmaster, Rev. T. H. Sill, J. C. Pumpey, T. F. Dawkins, Eliza R. Hatrix, Mrs. A. C. Greenfield, Mrs. F. Pratt, Mrs. Hudson Linton, Mrs. S. Neidlinger, Mrs. Forbes Curtis, Mrs. D. J. Hutchinson, Mrs. Frank Butter, Edyth Totten, Rev. F. J. C. Moran, T. C. Ralne, and Charles T. Catlin. Mrs. S. L. Neidlinger will be the hostess on May 10.

All chapters of the Alliance are requested to have their annual reports for the Providence convention prepared at once and forwarded by May 22 to the secretary of the National Council.

Miss Edyth Totten, at New York headquarters, Manhattan Theatre Building.

Chapters expecting to be represented at the convention are requested to forward the list of their delegates and alternates to the same officer by the same date. All chapters are requested to notify the secretary of the Council whether they intend to send delegates or not. Full information respecting the proceedings at the Providence Chapter, including such social festivities as are in contemplation by the Providence Chapter, will be published as soon as arrangements are completed.

The National Council, with the cordial concurrence of the New York Chapter, have tendered the rooms of the Alliance, 30 and 31, in the Manhattan Theatre Building, to the Theatrical Relief Committee for Actors and Actresses from Actors and Actresses. Any actors and actresses needing help can apply at the above rooms, where they will be most cordially welcomed.

Between the hours of 11 and 2 o'clock, on May 1, a May breakfast was held in St. Paul's parish house, Boston, and was liberally patronized by many persons in and out of the theatrical profession who are interested in a new work of the Alliance. This is the opening of a boarding house for actresses, to be named Gilbert House in memory of the well-known actress. On the stage of the chapel was a large flower booth in charge of Mary Young and Lillie Macmahon. There was a large assortment of cut flowers, many of which had been generously contributed by Mrs. Edward Brandeis, Mrs. John L. Gardner, Lucy Sturgis, and Miss Wilde. Other tables were in charge of Mrs. Walter L. Doten, Mrs. J. Macmahon, Mrs. W. R. Batchelder, Florence O'Hara, Mrs. Laura Hallett, and Mrs. Alice Kent Quimby. The committee having the breakfast in charge consisted of Frances Gallier, Mrs. Quimby, Mrs. Batchelder, Miss O'Hara, Rev. W. T. Besse, Joseph R. Phifer, Mrs. Hallett, Mrs. Macmahon, and Mary C. Crawford.



THE USHER



Something to be commended is a club house for young actresses that the Boston Chapter of the Actors' Church Alliance has moved to establish as its special work.

This club house will be called "Gilbert House," in memory of the late Mrs. Ann Gilbert, the venerable actress, and, as one interested in it says, "it will try to perpetuate the gentle spirit for which Mrs. Gilbert was so greatly beloved." It is to be situated within easy access of the Boston theatre district, and will be presided over by a woman of tact and intelligence, this matron to act as friend as well as hostess to the young women that seek accommodation. The charges for service at this house will be reasonable, and it is expected—and reasonably—that in time it will become self-supporting.

Persons inclined to aid works of merit could hardly find a better object than this, not on the score of charity, but for the well being of a class of young women whose trials "on the road" their sisters comfortably settled in natural homes cannot realize. It would be a happy consummation, in fact, if such a club house could be established in every considerable city of the land.

Hundreds of young women from good families that have entered upon the life of the stage with high ideals which they pursue unfalteringly and with set purpose for a time are compelled to play minor or "extra" parts, for which they receive small salaries. For them the only living accommodations possible on the road are cheap hotels and boarding houses, with environments that discourage and feed that none but the ravenously hungry can tolerate. It would seem that club houses of this kind could be maintained within the limits of the ability of this class of young women to pay, and still be so far superior to the ordinary "accommodations" open to them as to be hailed by them as homes indeed. Moreover, the right sort of intelligence applied to such houses would make them "pay."

The Chicago Tribune, a journal of great enterprise, purposes, it is said, to maintain a dramatic critic in New York during the season for the reason that successful plays remain so long in this city that they are "old stories" when they reach the Western metropolis.

Thus, such a critic would wire on the night of production a review that would give Tribune readers the same idea of a play that they ordinarily would get if it were really in Chicago and they had not been able to attend.

This plan may have advantages, but it also has disadvantages. It would simply set the Tribune's dictum, which usually is very sound regarding a play, in opposition to or in agreement with the dicta of New York writers who are neither infallible nor unanimous. But it would not otherwise help the Chicago playgoer, as the play still would be an "old story" when, in the course of time and events, it might reach that city.

Was publication of the plan to organize a new "syndicate" involving the Theatrical Trust and various vaudeville and other interests premature?

It is remembered that when the Trust itself was organized those concerned in its formation practically confessed that if their scheme had been made public before they had fixed matters up there would have been small hope of its success. Such schemes dread the light of day and the illuminating power of publicity.

It would now seem, from the following special dispatch from New York printed by the Cincinnati Times-Star, that there has been a hitch in the proceedings:

John Havlin says Stair and Havlin are probably out of the big new theatre combination. "I do not know whether the proposed theatrical combine will fall through or not," said John Havlin. "I do not believe that Stair and Havlin will be in it. We have the kindest feelings toward all the men engaged in it, and would like to aid them in any possible manner, but we must be assured that we will profit by it. Stair and Havlin have 300 theatres in the circuit, and our patrons are all standing by us, as we have protected them. We have not been shown as yet where the suggested \$30,000,000 combine will do us any good, or our patrons any good. Messrs. Klaw and Erlanger and Keith are very anxious to form the combination, but Kohl, of Kohl and Midgley, in Chicago, takes the same position we do—that we may not be benefited by the plan. However, negotiations are by no means definitely off. The first hitch came at the meeting in Chicago, when, having tentatively fixed the capitalization of the scheme at \$30,000,000 or thereabouts, it was discovered that no one of the parties to the agreement was satisfied with his allotment of stock."

Of course, money is the chief end of most persons in business, and under the methods of the Trust it is considered in the administration

of the theatre first, last and all the time, to the exclusion of all other matters that artistic tradition and achievement have made paramount to mere gain.

One of the several movements among the dilettanti and others more seriously interested in the finer phases of the drama in Chicago seems to be taking definite form.

It was reported from that city last week that Steinway Hall is to be remodeled into a playhouse at a cost of \$30,000, and that Sam Gerson is to be its manager and Victor Mapes its dramatic director.

It perhaps is natural that plans for the creature comforts in such an enterprise should take precedence of its dramatic plans. Thus it is announced that one of the features of the new house—a feature to further the more or less intimate social relations of its patrons—will be "a non-alcoholic buffet for both sexes, where tea, coffee, chocolate and tea are to be dispensed."

Of course, it is not to be expected that such persons as the Chatfield-Taylor, the Stanley Fields, the Charles L. Hutchinsons, the Franklin MacVeagh and other social leaders who are announced as heavy subscribers to the guarantee fund for this work would ignore the social opportunities inherent in such an enterprise, which may at the same time reflect new credit upon the theatre as an institution primarily of art.

As THE MIRROR has recorded, there are other plans for the art side of the theatre in Chicago, and all of them should be encouraged, although it is hardly likely that all of them can be successful.

Oscar Hammerstein's return to this shore after a corraling of what would seem to be all the available operatic talent of the first class to be found in Europe not under contract to Herr Comrie, taken in conjunction with the approach to completion of his fine new opera house on Thirty-fourth street, promises a lively season in this field of amusements next year.

There have been rumors that Mr. Hammerstein is not really going into opposition in opera management, and that he has an understanding with Herr Comrie; but no one who has read the interviews with Mr. Hammerstein can either in the text or between the lines spell out any collusive purpose. On the contrary, Mr. Hammerstein breathes contest with every inspiration, and the chip on his shoulder may be seen from afar.

In any event, New York will be filled with operatic melodies for at least one season, and the world of fashion, with two places of exhibition instead of one and enlarged by virtue of the added opportunity, will blaze to new amazement and envy.

The Theatrical Agents' Association is doing a good work in taking from persons who masquerade as theatrical agents for purposes that should land them in prison the so-called "licenses" that a lax habit has put into their hands.

EDWIN MARKHAM'S POEM.

Mrs. Fliske having appeared in the New York Casino San Francisco benefit, at which she played the last act of Becky Sharp, desired to give something out of the regular dramatic line at the Metropolitan Opera House benefit on Friday, May 4, which, owing to the great number of volunteers and the time involved in a multitude of appearances necessarily would give a very short period to each participant. Her secretary was instructed to address Edwin Markham, who was asked for an original poem that she might read. Mr. Markham, who is a Californian, responded in a letter in which he said: "I should certainly be happy to do anything for Mrs. Fliske, but when her request comes weighted with the mortal need of the stricken city it becomes a royal decree. Pray tell her, then, that I will send her some lines, and that I consider it an honor to have her interpret any lines of mine, however few." Mr. Markham later sent the following brief poem, which Mrs. Fliske read with dramatic effect at the benefit:

SAN FRANCISCO DISOLATE.

A groan of earth in labor-pain,
Her ancient agony and strain;
A trembling on the granite floors,
A heave of seas, a wrench of shores,
A crash of walls, a moan of lips,
A terror on the towers and ships;
Torn streets where men and ghosts go by;
Whirled smoke mushrooming on the sky.
Roofs, turrets, domes with one acclaim
Turned softly to a bloom of flame,
A mock of blushing scarlet blown
Round shrieking timber, tottering stone;
A thousand dreams of joy, or power
Gone in the splendor of an hour.

—EDWIN MARKHAM.

CINCINNATI MUSIC FESTIVAL.

One of the great events in musical circles in America, the Cincinnati May Music Festival, was brilliantly inaugurated on May 1 with a grand memorial concert in honor of the late Theodore Thomas. Madame Gadski, Janet Spencer, Herbert Witherspoon, John Coates, Charles W. Clark and D. Frazeon Davies were the soloists, and Frank Van Der Stucken led the entire programme. The late conductor's widow was a guest in the box of the president. At the second concert, on May 2, Sir Edward Elgar, the English composer, made his first American appearance and led his oratorio, "The Apostles." The soloists were Mrs. Rider Kiley, Miss Spencer, and Messrs. Coates, Witherspoon, Clark, and Davies. On the afternoon of May 3 Sir Edward again conducted the orchestra in his overture, "In the South." The rest of the programme was given under Mr. Van Der Stucken's direction. Pier Tirindelli, Madame Gadski, and Charles Clarke were the soloists.

CANADIAN MANAGERS TO ORGANIZE.

Canadian managers have decided to organize in their own interests, and a convention has been called to meet in Ottawa on May 28, 29 and 30. J. E. Turton is said to be at the head of the movement. One of the first efforts of the organization will be to have removed the tariff on theatrical printing.

MONTANA PRODUCED.

Montana, the new play by Harry D. Carey, was produced for the first time on any stage at New Rochelle, N. Y., on April 27. Mr. Carey appeared in the leading character of John Graham, making his debut as a professional actor. The play, a story of ranch life, was well received.

THE LONDON STAGE.

Shakespeare's Birthday and Easter Week Shows The Terry Jubilee—Comedy.

(Special Correspondence of The Mirror.)

LONDON, April 28.

This has been a wobbly as well as a hard-working week; anyhow it has been so in theatrical and variety circles. As though it were not enough to have to divide one's more or less critical faculty and chronicling powers between F. R. Benson's six Shakespearean plays at Stratford-on-Avon in honor of the "Birth week," and Beerbohm Tree's six bardic works at His Majesty's in honor of the same noble cause, we slaves of the press have had to attend to all sorts of other matters.

Just a few examples of this mixed rush: Firstly, there were other Shakespearean performances, ditto readings and recitals, ditto meetings, ditto dinners and similar suppers. Indeed, we do not remember so extensive an output of Shakespearean celebration since the great tercentenary of 1864, when the afterward knightly Gaswain was the only player of tender years but already

had written his Shakespeare commemorations to-night, but many celebrators will continue to celebrate all next week. Among these continuers is the aforementioned bold Benson, who in his next week's batch will include those seldom played, so-to-be-Shakespearean chronicle plays, the three parts of Henry the Sixth.

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TELEGRAPHIC NEWS

CHICAGO.

Texas—**Fay Templeton's Play**—**The Factory Girl**—**Plans of Managers**.

(Special to The Mirror.)

CHICAGO, May 1.

Julia Marlowe and R. H. Sothern closed their three weeks in Shakespeare at the Illinois, and indicated their last engagement here under the Syndicate management, with a series of big houses, attracted by Romeo and Juliet.

The Mansfield advance sale indicates that the engagement which opens at the Grand to-night will have the usual emphatic financial stamp of public favor.

Mexican has revealed some beauties of costume that show ingenuity in preparing new and fine effects. The production in this respect is fully up to the high Shubert standard.

Texas is prospering at the Great Northern. It is thoroughly well played and is even more satisfactory for the women in the audience, and would better be eliminated, at least with its present culmination. Mabel Dixey as Texas is nicely cast, and as sweet, pretty and natural as ever. She has improved since her first visit in the part and now gives a performance that is entirely finished and enjoyable. Charles D. Coburn's Freshwater Jack is sufficiently natural, sympathetic and strong. Louis Thalberg's Oklahoma gives a warm glow of wholesome comedy to every stage picture in which he is a figure. Faithful devotion to business and a good singing voice are two of the secrets of his success. W. T. Chatterton's Tank is no big, genial and easy as to have the same fine effect as Oklahoma. Ernest Allen is a good Buck West. Ted Griffen gets the "atmosphere" of the villainous half breed, but his speeches seemed too rapid. Lord Angus was well played by F. E. Duff, also Sam Sorrell by Howard Mesmer and Mrs. West by Hattie Foley.

Fifty-five Minutes from Broadway resumed its run at the Colonial last week, and its success was big and immediate as before. Inspection of three hours Wednesday night showed all seats occupied back to the wall. The performance is evidently at the limit of possible excellence in this musical melodrama-comedy. Victor Moore's Kim Burns is a sort of hero among a numerous class of Chicagoans who laugh at every move he makes and never tire of seeing him. Fay Templeton, as the other magnet, matches hearts with her May songs and six touches of comedy-madness.

James H. Manning is once again in his smooth and clever performance of Cronin. Louis Grisell is excellent as the butler and Donald Brian exactly suits the role of Bennett. There is enough of the Cuban repartee now. Without the consecutive elevation of the character of the kid which Miss Glenn does, the role might be pretty (bravely) crazy and common.

George Allen spoke his farewell lines at the Bush Temple last week, and Deems got brought to the title role many of his special requirements.

The Factory Girl, well played, drew large audiences all week at the Academy in spite of two a day. Carrie Graham's appearance as the factory girl was appealing, and in the court room scene she showed exceptional emotional ability. The other serious parts were in good hands, with David Birkin as Tom, Joseph Eggersson as Roy, and Arthur Hartright as the Judge. The comedy and specialties were effectively supplied, Brodies Martin, as Wild, the insurance man, getting a great deal out of an old mix of farce, comic and sentiment. Albert C. Davis made Ginger popular.

The Governor's Pardon finished its Chicago sojourn at the Criterion last week. Arthur Hale, giving his strong performance of White Hawk, showed his superb stage equipment for his future career, and Neddie Scoville did the village cut-up well.

The bills this week: Grand Opera House, Richard Mansfield; Studebaker, The College Widow; Illinois, Richard Carle in The Mayor of Toledo; Colonial, Forty-five Minutes from Broadway; Chicago Opera House, The Three Graces; Garrick's Mexicans; La Salle, The Umpire; McVicker's The Coward; Powers' Man and Superman; Great Northern, Texas; Bush Temple, Grand-start; People's Why Smith Left Home; Criterion, The Factory Girl; Columbus, Why Women Cry; Alabama, Burgle's Daughter; Academy, The Homemakers; Bijou, To Be Buried Alive; Marlowe, What Happened to Jones.

Louise Mann and Clara Lippman will follow Mexicans at the Garrick May 21, and a highly gratifying reception undoubtedly is awaiting the two stars and their play.

The Homemakers move over to the Academy after a good week at the Columbus, opening with big house Sunday and an unusually satisfactory Monday night audience.

Nat Goodwin's company for The Genius at the Illinois is to include Nell O'Brien, Robert F. Gibson, H. G. Lansdale, Philip Matland, Carrie Livingston, M. B. Snyder, Suzanne Perry, Louise Biggs, Susanna Jackson and Evelyn Wells.

Honolulu Company comes May 14 in Mary, Quite Contrary.

Frank G. Irvin, who has been out all season with Macaulay and Patton's Last Rose of Summer, thinks he has had enough of work in thirty-five weeks and will disappear in the New Hampshire tall timber until early next Fall. Next season he will be in the Slow Poke company of the same firm. During the summer he will operate a New England farm by loafing, sleeping in a tent in a pasture, and consuming beans.

Corse Payton was in town last week on his way to his home town in Iowa.

Cecil Bowser, of the Players at the Bush Temple, has gone into vaudeville, playing with Edith Domby and B. F. Clinton in a sketch.

James O'Neill will virtually open his season here next August in Monte Cristo at McVicker's.

Lincoln Carter's attractions next season will be White Frisco Burns, The Eye-Witness, The Flaming Arrow, Too Proud to Beg, and Julia Grey in a new play. Mr. Carter's Criterion will have The Factory Girl, Crown of Thorns, and While the World Sleeps this month, and then close for the summer, reopening Aug. 5 with Hooligan in New York.

The Woman's Club art theatre project was before the public again last week, when a dinner was given at which the plans were discussed. Donald Robertson is the leading Thespian spirit. Efforts were made to unite this Woman's Club project with the new theatre, now a certainty, but there was a hitch, I am told, over a certain person.

The Student King is now announced as the summer attraction at the Studebaker, to begin in two weeks.

A Maid of Honor, written by Letitia Stevenson, a daughter of Adlai Stevenson, formerly Vice-President of the United States, was produced last week by pupils of the Chicago Musical College Dramatic School under the direction of Hart Conway.

The Flaming Arrow, thoroughly well played and staged, kept the Alhambra full all last week, afternoon and evening, and got a great reception. The acting was much above the average, and the full dramatic strength of Indian character was brought out in several instances. Le Roy Lewis' Black Eagle was an exceptionally big and true characterization, and Clarence Bellair was as splendid as White Eagle for generally excellent acting and admirable delivery of the English language, which he, as a civilized Indian, was permitted to use. His white redman was perhaps

too refined. Taylor Orton, Miss Margaret Collier, and Edward Spring were well above the company. Miss Orton, Miss Collier and Mr. Spring in the colored comedy roles, and his dancing specialties were received with great favor. The singing of "Nobody" rivals William's rendition in many respects. The Indians' trained aquatics actions and the brass band added to the general good impression. The pow-wow of chiefs was particularly well worked with good acting and detail.

Albert W. Taylor, who has been in Kilroy and Britton's general office as manager, has gone to California for ten weeks.

Dora Thorne, the Roseland and Clifford production of Lem Parker's dramatization, was one of the successes of the season at the Academy last week.

The new theatre, organized on the subscription plan as a dramatic art institution by wealthy citizens of Chicago, has become an assured institution. Announcements of the fact appeared last week with a partial list of the subscribers. Victor Mapes has been engaged as director and work has begun on staging Shakespear's Theatre. It will have a capacity of 800. The work of selecting a stock company is progressing. Samuel German, who has been business manager of the Garrick, has been appointed business manager of the new theatre. Arthur Bell says the season will be about thirty weeks, with new plays every two weeks. The opening will take place next Fall.

Mrs. Carter and her company were rushed to St. Louis from Milwaukee on a special train in fast time. The arrangements were made by Harry Hibberd, of the Chicago and Allis, and Howard Laird, of the St. Paul road. The train was composed of five baggage cars, a coach, and two sleepers. It left Milwaukee over the St. Paul road at 2 A. M. Sunday, passed through the Union depot, which is used by both the Allis and St. Paul, and reached St. Louis at noon.

W. H. Currie, of Broadhurst and Currie, has been in town some time on account of Texas at the Great Northern and the preparations for the new Broadhurst play, The Coward, to be produced at McVicker's to-night.

Boris Barrie's has joined The Players at the Bush Temple for the rest of the season.

Stanley Fowler, a young Chicagoan and nephew of Stanley Wood, will retire from the cast of The Three Graces at the Chicago Opera House next week and go to Europe to complete his studies for an operatic career. Mr. Fowler, after a season with Ben Greet, rose from the chorus to cast in musical production in a few months. He is not yet twenty years old.

Charles Lockin and Lewis Jackson, manager of The Flaming Arrow, started a San Francisco moving picture tour at Benton Harbor last Saturday.

Mabel Moore has joined the Keith stock at Providence. R. J.

Bart Wallace, civil war veteran and veteran actor, is back in Chicago for the summer, after an entire season as the innkeeper with O'Neill in Monte Christo.

C. A. Bellon, who was putting on Lincoln Carter plays at the Grand Central, San Francisco, at the time of the earthquake, has been heard from. He saved his trunks. In a photograph taken by himself of the burning city and developed on a postal card there is a distinct figure of a cross in the smoke, a result entirely unexpected. Possibly the strange apparition of the cross will furnish Lincoln Carter with an idea for his forthcoming masterpiece. While Prince Burns, to be produced and started on its travels on Aug. 20, at the Criterion. General Manager Hogan says there will be four big scenes, with two scenes devoted to effects never before attempted. There will be twenty-six in the company. The story of the play opens the night before the earthquake.

The Haymarket Theatre will close for the season on Aug. 20, and reopen about Aug. 25. Manager Freeman will spend a portion of his vacation in New York with the satisfaction of having conducted one of the most successful seasons in the history of the Haymarket.

Manager Max Weber announces a stock association for the Columbus, beginning May 20, with Anne Sutherland and Sam Morris prominent in the company.

J. R. Johnson, of the house staff at the Bush Temple for three years, was taken to the German Hospital last week to undergo an operation.

The Norwegian National Theatre company, of Christiania, may play an engagement in Chicago next winter, giving them in their native tongue. Herman Glade, the Chicago consul of the new kingdom, has the enterprise in charge.

Charles R. MacLean, of the Auditorium press staff, succeeds George Wold as press representative of Riverview Park, which will open May 26. By that time Chicago parks will be in full blast. The Igorrote village is to be at Riverview and \$100,000 has been spent on improvements and concessions.

Chicago has become the headquarters of a new and extensive circuit of summer parks booked by William Morris' branch office here, with Mr. Locky and Mr. Fabin in charge. The season will open in a week or two, and about fourteen weeks time in the Middle West can be given.

Hal Campbell, composer of the good music in The Rajah of Bong, arrived from Texas last week to engage people for summer musical stock at Dallas, which will open there the second week in June. Mr. Campbell has written an opera he calls Fiammella, which will be produced by the company he is organizing.

A new vaudeville theatre at the White City and the theatre at San Souci Park will both be booked from the offices of the Western Vaudeville Managers' Association the coming summer, with Edward Hayman in charge of San Souci and Jacob Stander at the White City. The White City theatre will open May 19 and the San Souci the week after.

Business Manager George Warren, of McVicker's, and Business Manager Walter J. Kingsley, of Mrs. Wiggs, are associates in a company to prepare and present a panorama of the San Francisco disaster.

Edwards Davis, who has been touring in his vaudeville sketch, will be starred next season in The Unmasking, by Eugene Spofford, of the Goss Printing Company.

Recent engagements through the Wildman exchange include Lawrence Grattan, Richardson Cotton, Charles Dingie, Jane Hampton, Eva Taylor, for the Holden stock, Louisville; Robert O'Connor, Fred G. Reynolds, Clare Evans, Richard Bartlett, Meiba Palmer, Beth Summerville and Mamie Elmore, for the Martel stock, Evansville; Richard Rosanko, Lilo Ratcliffe, Georgia Haynes, Robert Halcott, for The Homemakers; Grace Ferrard, Eleanor Franklin, for Robert Whittier company; George Cox, James London and Ada Henry, for Hooligan in New York; Bruce Lansdale, F. W. Sewell, Maud Street, for Howard stock; Louis Dean for the Grand, Salt Lake; Ted Brackett, Charles Hayes, Arthur Turner, Loin Davis and Gertrude Phelps, for Third Avenue, Seattle; Blanche Head for the Family Theatre, St. Louis; George Berry with Factory Girl.

Frank Reals has been re-engaged as stage director of the People's for next season.

Manager Roche, of the Bijou, says that the company which Seina Herman will have for the Bijou stock season, beginning in June, will be brought with her from the East.

Edward B. Haas, leading man at the People's, will be guest of honor at a Shakespeare Club reception April 23 and will make an address.

Ed Van Vechten, now playing with Charles Grapewin, has discovered a new use for the moving picture. He posed for several picture series in various characters, and now he refers theatrical managers who may want his services to those pictures.

George W. Lederer, manager of the Colonial, was reported to be the leading spirit of a project to take Brooks' Casino for a musical comedy house and play old New York Casino successor. Mr. Lederer says he is not in any way interested in getting control of the Brooks Casino. His brother James has been considering the possibilities of the place as a music hall.

Sam Morris, formerly of the Avenue and Marlowe, has been negotiating with Manager Max Weber of the Columbus, for a stock season at that theatre, but it appears that the plans are not likely to carry.

BOSTON.
Helen O'Neill Returns—The Stolen Story—Signs
Rehearsals—Announcements.
(Special to The Mirror.)

BOSTON, May 7.

Boston's season is decidedly nearer to its end to-night, for at least three houses the final engagements were started, although at two arrangements are such that a continuance may be made so long as business is profitable.

Helen O'Neill's return to Boston was made at the Hollis to-night, where she appeared in Stockholm. The audience was not as large as the one at her opening two months ago, when Boston lost all judgment and declared that she was the best, last and only actress on the stage. Later she will revive older plays and will produce The Story of the Golden Flea, a tragedy by a young Californian.

It was a field night for newspaper men at Tremont to see the first presentation here of The Stolen Story. No arrangement that Henry W. Savage has made in a long time has been so interesting as this, and it was watched with the closest of attention to-night. By all odds the best part of the play in the last act, the original missing story around which the plot was constructed, and it gave a vivid idea of the office of a great paper at night. Since its first presentation at Providence the play has been worked over considerably, and is much more effective as a result.

Oiga Nethersole presented Magda for the only time at the Colonial to-night, and will give single presentations of Candide and The Second Man, Laqueray, so as to give the balance of her engagement entirely to Sophie. She found it necessary to make a complete change of her programme here on account of the hit which she made in Sophie. The Labyrinth was received with only mild interest, but the presentation of Sophie quickened the pulse of staid Bostonians, and when twenty curtain calls were given after the third act it was easy to see that the programme would be changed, and it was.

At the Empire to-night there was a complete change of stock company and a decided improvement for the presentation of Men and Women. The piece was given in most effective fashion and brought out the full strength of the organization. Katherine Grey proved an admirable selection for the position of leading lady and was made to feel at home from the very start. William Humphrey and Mary Sanders, both of whom were for so long at the Castle Square, were given a full share in the honors of the evening.

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ST. LOUIS.

Mrs. Carter's Last Week—Hannetta Crossman—Open and Screen—Summer Plans.

(Special to The Mirror.)

St. Louis, May 7.
Two first-class houses, the Garrick and the Olympic, were dark last night. To-night Mrs. Leslie Carter leaves her second and last week at the former in time and Hannetta Crossman is now paying us a belated visit to Mary, Mary, Quite Contrary. Mrs. Carter received excellent public approval all last week in Adren. She gives her even a better opportunity, and her more compact scenes are at home in this modern day than amid the mythically barbaric habitations of the initial essay. To-night the Garrick holds a very brave array of society people and Chestnut looks very much Forty-second Street.

"The troubled waters of managerial differences having been so adjusted" (I borrow the aqueous simile from contemporary local journalism) as to permit Miss Crossman to come to the Olympic, after previous sojournings at the Grand, it is next to say that the versatile comedienne's medium this trip fits her and her methods nicely. From Glorianna and Ted Henley to Mary, Mary, Quite Contrary is a far cry and between times Miss Crossman has played many parts. It is also of record that she has played most of them very acceptably. While the present offering is thin in spots, as is unavoidable under the high pressure methods now prevailing, it offers a pleasant contrast to preceding bills, and there is no doubt the St. Louis public will take kindly to the actress and to her play.

One of the season's last musical comedies, *Cousin Through the Rye*, opened for a week at the Century last night. Among the leading people in the big cast are Stella Mahew, Alma Youlin, Nena Blake, Florence Townsend, Lillian Lee, Frank Laird, and Frank Donne. Mahew and Laird by reason of their comings and goings this year have established quite a localogue. Laird is regarded here as one of the approaching comic quantities, and he showed the stuff in him in *The Pillbuster* at the Garrick earlier in the season. *Cousin Through the Rye* is full of bright things and makes a good end-of-the-season showing.

Just by way of metropolitan variety we are having grand opera at the Grand Opera House. Madeline Mantelli and her company are to sing *Il Trovatore*, *La Favorita*, and several other works in English. Madame Helene Noldi, Signor Alberti, and other capabilities are with mademoiselle this time. Mademoiselle was last heard here in a vanderbilt engagement, which an unkind fate forced her into and from which she made her escape at the first opportunity.

Our own Oscar Dane, who semi-occasionally calls fate into the lists and champions it to the utterance, is with us once again, with the greatest natural endowment of restrained enthusiasm ever produced in these parts. At the imperial, right upon the heels (somewhat worn) of Richard Mansfield's Dr. Jekyll and Mr. Hyde, Mr. Dane is presenting the gruesome (or grawsome) play, but with many changes of plot, scenery and business, and the end is not yet. Mr. Dane has worked on Dr. Jekyll and Mr. Hyde until he has almost exfoliated the unhappy physician's original cuticle, but this does not restrain the ambitious youth from once again trying, and, in truth, once again succeeding. Dane has heard the public "No" so often that it sounds to him like "Yes"; hence he is unbeaten, unbeatable. Mr. Dane has with him King Bagoff, a very fair actor and Katherine Tabor, an intelligent young person, and with the large following in his home town is certain to repeat former successful ventures in the neighborhood of Tenth and Pine Streets.

Snow's crown of sorrows is remembering happier days, and in this sense Manager Garen has at Havelin's *A Crown of Thorns*. Coming so hard upon the straw hat of conventional headgear now again current, Mr. Garen's pourparlers in the provinces might be regarded as drop. However, he is buttoned behind the unvarying melodramatic yearnings of his clientele, which must be right.

For the Summer run West End Heights will have Ethel Fuller, formerly Melbourne MacDowell's leading woman, at the Suburban. Miss Fuller intends to put on the whole gamut of things from Sophie to Zaza, with Carmen in the middle distance. The opening is timed for the 1st of the month.

Despite announcement of Delmar Garden plans is withheld for the time being. May 27 is spoken of as the opening.

Forest Park Highlands is to have a 10-cent gate after all. Band concerts gratis are too heavy a draft even with record breaking attendance on Sundays.

Grace Fleming, a very pretty St. Louis girl, sang Irish ballads at the Olympic last night during the performance of *The Colleen Bawn* by the Emerald Stock company. Dr. P. T. Cunningham, Michael Cummins, Frank Mahoney, Will A. Jones, Charles Snyder, John J. Connonan, Patrick Bernard, Harry Schultz, Maisie Waite, Florence Fleming, Ethel O'Neil, Florence McMurtry, Alice M. Jones, Ethel Valentine and other aspiring young bistrots were in the cast.

Walter Damrosch led the New York Symphony Orchestra at its annual concert in the Odeon yesterday afternoon. Only Wagner numbers were given, the violin solos being played by M. Alex Baslavsky. The affair was apologetically advertised, and but for that untoward circumstance the attendance would have been larger. First-class orchestra concerts are a rarity in these parts, and to make them a success they should be booked long in advance for all they are worth. Mr. Damrosch conducted in fine fashion and revealed much dirigental growth.

The Empire Theatre Company, formed by sun-dry adventurists St. Louis, will open and operate theatres in the great South, for which St. Louis is commercial as well as art headquarters. Mr. Petermann of this city, is president and G. K. Higginbotham secretary. Theatres are to be erected althwart the broad avenues of Oklahoma City, Muskogee, Shawnee and other territorial centers.

Hugo Goldsmith, of this city, has taken an engagement with the Buffalo Lyceum Stock company, and opens in *An Enemy to the King*.

To-night the Herren Ritchie, Steeper, and Lighter, of Colonel Pat Short's Olympic staff, had their annual benefit at the Broadway playhouse. Contributions on the part of the regular habitues were generous.

Louis Mann and Clara Lipman in Julie Bonbon follow Mrs. Leslie Carter at the Garrick and will likely close the parlor playhouse's second season.

Prat Emile Howard, associate manageress of the Tyrolean Alpa, makes announcement that the big World's Fair resort will cut in very shortly with an orchestra of fifty men, the soloist being Grace Van Studdiford for the opening week. Orchestra and band concerts and other prominent soloists follow in rapid succession.

Krily, the curly-headed cornetist, late of Inner Band, is at Forest Park Highlands this week with a coterie of instrumentalists and Madame Ramona, prima donna. Lillian Chic, loop-the-loop bicyclist, is giving exhibitions in the pavilion with the Sver Brothers, blackface; the Salvagans, acrobats; the Ramsey Sisters, loquacious entertainers, and the Bootblack Quartet.

There are already under contract with the suburban management Walter Edwards, Walter B. Gilbert, and Harry Fenwick, of the Foreign Stock, Cincinnati; Arthur Buchman, King Bagoff, C. Norman Hammond, Little King, and Emma Butler, of Keith's, New York; Paul Landers, of Proctor's Fifth Avenue, and J. Gordon Edwards, of the Yorkville Theatre, New York, the latter as stage-manager.

RICHARD SPAKER.

PITTSBURGH.

Fantana at the Belasco—Strongheart—The Old Homestead—Great Jewel Mystery.

(Special to The Mirror.)

Pittsburgh, May 7.
All of the attractions at our playhouses this week, except the vanderbilt at the Grand, have been seen here before this season.

At the Belasco, Fantana, with Jefferson De An-

gels and his large and splendid company, was succeeded by a good sized audience to-night. The Earl and the Girl and Mexican are underlined. Strongheart is at the Bijou, played by Robert Wilson and his company. Bookings for the balance of the season are as follows: Marie Cahill in *Molly Moonshine*, Dustin Farnum in *The Virginian*, and Richard Carle in *The Mayor of Tokio*.

A large audience was present to-night at the Alvin to see *The Old Homestead*, which will likely duplicate its large week's business of a short time ago. Next week Our New Minister comes followed by Buster Brown, for an indefinite run which will close the season.

The Empire closed its season on Saturday night, and when it reopens next season it will be under the management of the Blaney Amusement Company. It is hoped that Manager K. J. McCullough, who has had the lease of this house for several years past, will remain in this city.

The Blue Ribbon Girls hold forth at the Gayety. They will be followed by Irwin's Majesties next week.

At Harry Williams' Academy The Yankee Doodle Girls is the show.

Luna Park opened to-day, and the crowds had several new amusements to attract their attention. Sirignano's Band of Rome will occupy the band stand for the first two weeks.

Oscar Radio, musical director at the Belasco Theatre, will have charge of the music at the new Luna Park in Washington, D. C.

The Russell Brothers, in *The Great Jewel Mystery*, drew the usual large audiences to-day to the Bijou. Williams and Walker in *Alyahmin* follow for two weeks.

ALBERT S. L. HEWES.

WASHINGTON.

Embarrassment of Riches—The Jilt—The Indiscipline of Truth—Great's Players.

(Special to The Mirror.)

WASHINGTON, May 7.

The Embarrassment of Riches, a modern comedy in three acts, by Louis Kaufman Anscher, with Kathryn Kidder and Bruce McRae in the leading roles, was given a successful performance to-night at the New National Theatre before a large and distinguished audience. The cast:

William Gildersleeve	Scott Cooper
Robert Gildersleeve	Dudley Hawley
Costie Gildersleeve	John W. Bunny
Mrs. Gildersleeve	Gertude Berkeley
Elizabeth Holt	Edwina Donisthorpe
Katherine Kidder	Charles J. Bell
Leighton Craig	Stanley Durk
The Duke of Claire	Velma Beryl
Miss Partridge	Bruce McRae
John Russell	J. W. Bunney
Ted Phelan	James Kearney
A Bank Detective	Henry Buckley
Garrison	Bernard Mullin
A Police Sergeant	Charles Chappell

The argument concerns itself with ultra-modern conditions of American life. Elizabeth Holt, a poor struggling teacher, is unexpectedly left to the obscurity and colorless life of spinsterhood, she suddenly finds herself now the center of a flock of fortune hunting admirers. An English duke is syndicated over here to America by a committee of his creditors, in the prospect that he will marry Elizabeth and so liquidate his debts. Elizabeth has interested herself in work among the poor, and at the opening of the play she has made a big endowment to a settlement which is under the direction of John Russell, an enthusiast for political purity and the social regeneration of the masses. Elizabeth, in visiting the settlement, is mistaken for her secretary by John, and, in the disguise, which is thrust upon her, she meets a series of situations on the East Side that both exalt and deprecate her ideal of humanity in general. John Russell falls in love with her, never suspecting that she is his rich patroness. One evening, while she is busy helping him in his work down at the settlement, a party of Elizabeth's society friends, among them the duke, are forced to climb over a fire escape. They enter the settlement and bring about the revelation of Miss Holt's identity. John is made to believe in the rumor of Miss Holt's engagement to the duke. Then all of Elizabeth's friends combine to prevent a clearer understanding between them, but love ultimately finds a way through the labyrinth of obstacles. The principal characters are supposed to be drawn upon a careful study of the lives of most prominent men. Elizabeth Holt is a composite study of several of our prominent American women who are nobly interesting themselves in the regeneration of the slums. Among the minor characters are a ward boss, a bank detective and a police sergeant, with his crew of Irish henchmen, who are brought in sharp and humorous contrast with the wealthier up-town element. The scenes are laid in Miss Holt's home and in the Essex Street settlement house, New York. Next week is the last of the regular season, the closing attraction being Lillian Russell heading a vaudeville company.

The supplementary season at the Belasco, which was inaugurated last Tuesday night with the Odette Tyler Summer Stock company in *Lady Huntworth's Experiment*, opened auspiciously. Odette Tyler was notably successful in the leading part. The Jilt, which is given to-night, is another artistic performance and is popular with the audience. Next week, in *The Red Carnation*, R. D. MacLean appears with the company.

Large houses at the Columbia Theatre last week were attracted by the superb work of John Mason, Clara Morris, Dorothy Hammond, and Guy Standing in *The Indiscipline of Truth*. The Duke of Killcrankie in this week's offering, with the Drew part admirably played by Guy Standing and the company splendidly cast. Lord and Lady Algy in the next bill.

Racetrack dramas are attractive, and Fighting Fate is one of the favorites at the Academy of Music, where it is given by an excellent company headed by Carrie Lamont. The Russell Brothers come on May 15.

Frank Cushman, the talented Ethiopian comedian, supported by a large and capable company, is a hit in the musical comedy, *The Airship*.

The Bob Great Players, who achieved such success and popularity here this season, are to return to Washington for a series of open air performances at Woodley Lane for the benefit of Cathedral Close. The performances will be under the direction of Mrs. James A. Garfield, wife of the Secretary of Commerce and Labor, and if the weather is propitious a brilliant assemblage will be seen. The dates are May 15 and 16, with four performances that include *The Tempest*, *A Midsummer Night's Dream*, and *As You Like It*, with a repetition of *A Midsummer Night's Dream* for the closing performance. In case of rain the performances will be given at the National Rifles' Armory.

Barnum and Bailey spread their white tents at Fourteenth and H streets, North East, on May 14 and 15.

CINCINNATI.

May Festival—Robinson's Stock Closes—Tom, Dick and Harry—Shubert Theatre.

(Special to The Mirror.)

CINCINNATI, May 7.

The May Festival, which closed on Saturday, will go down in history as most successful from every point of view. The Grand to-night has its last musical offering of the season in *The Gingerbread Man*, which greatly pleased a large audience. Helen Bertram and a bevy of pretty girls added much to the enjoyment of the occasion. Dustin Farnum follows in *The Virginian*, and then comes Nelly Stewart, who closes the season in *Sweet Nell of Old Drury*.

Bickel, Watson and Wrothe are at the Walnut this week in their merry hedge-podge, Tom, Dick and Harry, which is pleasing fair-sized audiences.

Rumors are persistent to the effect that a new theatre is to be erected on the site of the Belmont Hotel on Sixth Street, just east of Vine, which changed ownership this week; but none of those interested will go farther at present than to say that such may be the outcome. It is generally believed the theatre will be built only



JOSEPH BLETHEN.

HARRY GIRARD.

Author and composer of the new Hawaiian light opera, *The Maid of Manay*.

Harry Girard's last professional engagement was with F. C. Whitney, when he played leading man with Luis Glaser for nearly four seasons. Previous to this Mr. Girard had been in opera and in church singing. Earlier than that he had composed under the name of Victor Kemp, meeting with considerable success. His visit to Seattle with the Glaser company convinced him that an all-around teacher of vocal music would prosper there. In June, 1904, he opened a studio in Seattle. Artistically Mr. Girard has put himself at the head of the local musical colony. Financially he has succeeded beyond his best hope, having built a house with studio attached in one of the best residence districts. Mr. and Mrs. Girard are socially popular. Mr. Girard has long had an ambition to write light opera, and in connection with Mr. Blethen this ambition seems now realized. The two comedies mentioned on *The Maid of Manay* almost as soon as Mr. Girard took up his residence in Seattle. Joseph Blethen is elder son of Alden J. Blethen.

one of the older guard of Associated Press publishers. He is a graduate of the University of Minnesota in 1891, a member of the D. K. H. fraternity, and now part owner with his father of the Seattle *Daily Times*, on which he holds the title of "second in command." He is a well-known short story writer, and his story, "Ben Zon's Matinee," in *McClure's*, recently attracted very favorable notice. "Nine plays, more or less bad," he says, "may be found in the copyright vaults of the Library of Congress with my name as author. One play, *The Chinook*, was produced in the West and ran five years." In the last five years Mr. Blethen has sold fifty-two short stories to the magazines of America. The *Maid of Manay*, the joint work of these young men, concerns an American admiral, an American girl who is hereditary princess of a small island, and her love affair. It has a clean story and plenty of fun. The lyrics, says one manager, are the best he has read by an American.

in case the new vaudeville syndicate becomes an established fact.

The stock company season closed at Robinson's on Saturday night amid the usual scenes of enthusiasm for favorites of the company. The season at this house is not entirely complete, however, for Manager Fish has made arrangements for the appearance next week of Mrs. Leslie Carter in *Adren* and a revival of *Zaza*, which will undoubtedly prove one of the events of the season.

P. C. Whitney and Stanislaus Stange were in the city for several days last week, consulting with the management of the Fall Festival. It is probable that Manager Whitney will make a big production on the stage of Music Hall in August to run during the four weeks' festival.

Billy Kersand's Georgia Minstrels are at

Henck's this week.

Amended plans were filed this week for the new Shubert theatre now being built on Vine street. The structure will be of concrete and will be eight stories high, the upper floors being used for offices. The theatre proper, however, will remain substantially as at first planned.

H. A. SUTTOX.

THEATRE BUILDING.

New Houses Going Up and Old Houses Being Improved—Evidences of Prosperity.

The new Majestic Theatre, at Port Huron, Mich., opened on April 6 with The County Chairman. The house, which has a seating capacity of over 1,400, is built on the ground floor, and is thoroughly modern in construction. The Burt Amusement Company has leased the theatre for a term of years, and has made L. S. Bennett local manager.

Thomas P. Littlejohn, manager of the Huntsville, Ala., Opera House, has closed a deal with the Elks of Huntsville for the lease of the new Elk theatre for a period of five years from its completion in September. The new theatre will have a seating capacity of about 1,500, and it will cost when complete about \$100,000, being the finest building of the kind in Alabama. The stage will be of standard size, and the people of Huntsville will be enabled to see first-class attractions for the first time.

The Grand Opera House at Sandusky, O., formerly called the Nielsen Theatre, and now owned by John A. Himmelman, will be converted into a modern ground floor theatre the coming summer and will open under Mr. Himmelman's management about Labor Day. The house will have an actual seating capacity of 1,246. The work of remodeling will be under the supervision of Fuller Clafflin.

From Toronto comes the news that the new theatre, to be built on the site of the old Burnett house, now being demolished, is a certainty. William Marvin is no novice, for he built the Marvin Theatre at Findlay fifteen years ago. He is said to be disposed to add his playhouse to the Independent forces.

The Chicago Musical College has taken a ninety-nine years' lease of property at 246-249 Michigan Avenue, Chicago. The lessee agrees to replace the present building with an office or combination office and theatre building at a cost not less than \$200,000.

A new vaudeville theatre, the Majestic, is to be built and opened by next September in St. Paul, in Minnesota Street, near Seventh. The building is to be a modern, fireproof structure, costing \$60,000 and having a comfortable seating capacity of 1,000. This theatre is to be constructed and controlled by the Minnesota Amusement Association, a new combination of theatrical men who intend to build similar playhouses in other cities.

Fred Frick, proprietor of the Sheridan Hotel at Bed Rock, N. J., is erecting a new theatre which is to have a seating capacity of 1,200. The stage is 50 by 60 feet and there are 12 dressing-rooms. The Frick Theatre, which will probably be opened in July, will replace the Red Bank Opera House, burned down last summer.

The New Armory Opera House, in Webster City, Iowa, is now completed and will be formally opened as soon as a first-class attraction can be secured for the event. The auditorium will accommodate about 1,000 people; the stage is 16 by 28 feet and the seven large dressing-rooms have all modern conveniences.

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The Struggle for Power, - \$100 a week.
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Paster's.

Frank Gardner and Lottie Vincent, Barker and Corley, Dudley, Chasly and Burns, Leon Adeline and Rice, Kenyon and De Garmo, Charles and Ade Kaline, Kennedy and James, Ed R. and Hollie White, Herbert Bert Leaman, Nat Gill, and Friend and Roberts.

Kaufman's Union Square.

The Petit Zouaves, Kaufman Troupe, Thomas J. Ryan-Hinchliffe company, Dan Quinn and Kellie Mack, Barry and Hartson, Leon Theriot and her Blackbirds, Gavin, Flirt and "Peaches," Leo Astaire, Van Dyne and Dunn, Griff Brothers, the Marquis, Newman and Kniveton, and Hathaway and Slagle.

Proctor's Twenty-third Street.

Hope Booth and company in The Little Blondie, (first time here), Minnie Lambert, Horace Gibbs, Cliff Berney's Circus, Hanger Sisters, Bellairs and Moore, Kitty Gordon and her six English Girls, Joe Morris, and Milt Wood.

Hannemeyer's Victoria.

Billy R. Van and Rose Beaumont, Rice and Prevoet, Ganzo and Bulley, Gus Edwards' School Boys and Girls, Fred Nibley, Ned Mye and the Huddling Girls, the Three Nevarros, the Majestic Trio and the Millman Trio.

Colonial.

Vesta Tilley (second week), the Military Octette, Ed F. Hayes' 15, Sam and Warren, Fred May and company, Lucy and Lee, Bertie Foster, Wopert Trio and Frost's dogs.

Proctor's Fifty-eighth Street.

George Clark, Barnes Officers and company, The Military Winner (second week), Tom Kaelin and company, Sam Draper, Robert Quattlebaum and Joe Latona, Vernon, and Hill and Wilson.

Alhambra.

Margaret Wyckoff, Yo Colonial Baptist, Marvin's Dogs, Jules and Ella Garrison, Sisters and Ruthie Ford, Clifton Crawford, George Quartette, Wm. Winter, and Campbell and Johnson.

Burig and Scates'.

Nick Long and Malone Cotton, Jessie Mae Hall, Babs Rosenzweig, Seymour and Bill, J. Francis Dwyer and company, Lew Hawkins, Howard Brothers, and the Three Mitchells.

Hippodrome.

A Society Circus, with the Four Biansos, Marcelline, the Bonhur-Gregory Troupe, Five Lecumans, the Flying Meteors, Ralph Johnstone and others.

LAST WEEK'S BILLS.

Proctor's Twenty-third Street. — Georgia Caine made her first appearance in vaudeville, assisted by Harry R. Lester, in a sketch called An Interrupted Engagement, written by Herbert Hall Whistler. The scene is laid in Elmhurst, L. I., and Miss Caine impersonates the daughter of a wealthy resident of the village, who has decided to elope with the son of a neighbor. The elopement is interrupted by several songs and a bit of dialogue over a couple of dress-suit-skirts that get mixed up. The plot doesn't count for much, as both Miss Caine and Mr. Lester have to sing, and when they have done so there is but little time for dialogue. The star looked charming in a gay beginning, "Sweet sixteen" dress, and made a strong appeal with a ditty called "Lunch for Two," the chorus of which was repeated several times. Mr. Lester sang a song called "Sings Brown," and they both joined in a duet called "You Can't Give Your Heart to Somebody Else While You're Giving Your Hand to Me," or something to that effect. Taken all in all, Miss Caine's act was well liked by the Proctor patrons, and as she had the good sense to engage the clever Mr. Lester to support her she could hardly fail to make an impression. Jessie McCrea and company came in for a strong endorsement in The Dope Fluid, in which Mr. McCrea has a chance to play a character that he has studied from real life. The Dope Fluid is a very amusing skit, and was thoroughly enjoyed. The Empire City Quartette were forced to respond to any number of encores after singing Harry Cooper's new song, "When the Girl You Love Loves You." Their other selections were applauded and Mr. Cooper's parody won some hearty laughs. The Military Octette and the Girl with the Bitten made a stunning appearance, and the splendid manner in which the act put on made a deep impression. The Kaufmann Troupe of bicyclists went through their performance with great spirit. A novelty that caused a good deal of comment was the first appearance here of Sirronje, billed as the "Handcuff Queen." She does an act somewhat similar to that of Houdini, except that the interest flags, owing to the fact that Sirronje has not Houdini's "gift of gab" and has to employ a man to do her talking for her. This detracts greatly from the act, as it does not seem natural for a woman to keep still for twenty minutes. Moreover, Sirronje takes longer to release herself from the handcuffs, and the patience of the audience is tried to some extent. If she would learn to do her own talking and smarten up her work the act would be greatly improved. She finished with a trunk trick, being first handcuffed with two pairs of shackles, and then placed in the usual way in the everlasting sack, which was tied and sealed up with the usual amount of hocus-pocus. When the curtain of the cabinet was removed Sirronje was found seated on top of the trunk, and the customary buzz went over the house and everybody said to his neighbor, "I wonder how it is done?" Nat LeRoy and Minnie Woodford, in their bright, chattering specialty, and Vernon, the clever ventriloquist, rounded out a remarkably good programme.

Proctor's Fifty-eighth Street. — The Futurity Winner, a new racing sketch by Edmund Day, was given a very elaborate production by the new producing company known as Ned Wayburn's Attractions (Inc.). The scene is laid at the Sheephead Bay racetrack on Futurity Day. The plot is as cut and dried as a piece of salt codfish, but that fact does not make the sketch any less effective. There is a jockey who has been ruled off for trifling work, but who jumps in and saves the day for his former employer; then there is the wicked trainer who tries to bribe the jockey who is to ride the horse belonging to the girl that the villain means to win by fair means or foul. There is a rough-and-tumble fight between two jockeys to live up matters, and as a climax there is a real race between three good-looking horses, that arouses great enthusiasm. With all of these ingredients it would be impossible to make a failure, and so The Futurity Winner must be set down as a success. Mr. Wayburn deserves great credit for the manner in which he has staged the piece, as the scenery is elaborate and well painted, the effects good, and the cast quite equal to every emergency. Taylor Granville as the bad jockey who turns honest in the nick of time is featured, and he played the part in a very easy, natural way. Jimmie Benét as another jockey, Logan Paul as the wicked trainer, and Dixie Gerard as the

female horse-owner, did good work. W. H. Mount and company were amusing in The Village Lawyer. Fred Nibley furnished a rattling good monologue, with laughs as plentiful as the raisins in a good Christmas pudding. Owing to the illness of Josephine Cohen, her place was taken by the dainty Hengler Sisters, whose grace and charm are conceded by every lover of artistic dancing. Adelaide Herrmann shared the honors with the other stars on the bill in her extremely elaborate and beautifully set and costumed specialty of magic and slight-of-hand. Madame Hermann never ceases to live improving her act, and it stands now as one of the very best of its kind. Little Gillian, who used to have an especially strong following at this house, was given an ovation and sang with all of her old-time cleverness some songs that the boys in the gallery whistled with enthusiasm. George Edwards' Postal Telegraph Boys, headed by George Hammer, sang "I'll Do Anything in the World for You," "I'm Crazy to Go on the Stage," "You Can't Give Your Heart to Somebody Else and Still Hold Hands with Me," "My Sweetie," "Sweetie's Sweetheart I Want to Be," "Cheerio," and "In a Little Case with You," and were repeatedly cheered. William La Belle opened the bill in a good tramp juggling act.

Cotillion. — Vesta Tilley made her reappearance here last week and received a welcome that must have made her forget the trials of the long ocean across the ocean. As a drawing card, Miss Tilley proved as potent as ever, and Margaret Percy Williams evidently made no mistake when he signed a contract to pay her by the minute. She is as youthful and charming as she was when she made her first bid for the favor of the American public several years ago at Pastore's, and her magnetism is as irresistible as ever. She opened with a song called "Down Lovers' Lane" in evening dress, and followed it with "The Royal Artillery," a ditty calculated to stir the enthusiasm of the average Britisher to the highest pitch. For this Miss Tilley wore the uniform of an artillery officer, and her eight square made a brave showing in the long coat and gold buttons. "Following in Father's Footsteps," heard here before, was received with

cheers from start to finish. Almost and Dumont scored handsomely with their very refined musical specialty and the Six French girls did a splendid acrobatic turn. Milt Wood's method of foot dancing is vigorous and smart and was approved.

Pastore's. — Mr. and Mrs. Allison, in their overture sketch, Minnie from Minnesota, were given a most cordial reception and casts covered a bit of the most pronounced kind. Miss Allison's conception of the full-witted Swedish girl is a most amusing bit of work, and Mr. Allison is equally good in his own way as the young composer. Mr. Pastore furnished his older girls with a reminiscence of the gay days of variety by putting on old Ben Cotton, who showed how audiences were wont to be amused many years ago. Mr. Cotton has not lost the knack of entertaining by any means, and his ancient methods proved as effective as those of many a modern actress. Gus Williams was an extra feature, and his new gags brought down the house. Harry Edison and his remarkable dog "Doc" presented an entertaining act. Mr. Edison has another dog of slightly build than "Doc," that he puts through a series of difficult tricks while "Doc" looks on with a bored air. Edison and Hughes pleased in their black-face specialty. Edison and Auger, as the Baron and his friend, worked hard and conscientiously and won any number of good laughs with their dialogue, which is above the average. Madge Marshall is a new manager, made a pleasing impression. Will Young and L. May Brooks scored one of the hits of the week with their smart and well-dressed musical specialty. Their selections are well chosen and are played with a precision and snap wholly commendable. Dolores and Guelde held the breathless attention of the audience with their startling perch act, one of the best of its kind. Others were Jack and Clara Roof, the Burkes, Hathaway's Indian Tableaux, and Parker and Burke.

Karen's Union Square. — The bill was headed by Frank D. Bryan and his Peace Congress of American Girls. It is needless to say that the pretensions of the spectators were raised to a very high pitch with the songs, sentiments and effects introduced in this act, which is one of the best of its kind done this season. James O. Burrows,

HOW VESTA TILLEY IS "WATCHED."



When it was announced that Percy G. Williams had agreed to pay Vesta Tilley \$10 a minute during her present engagement, a good many eyebrows raised their eyebrows and smiled the smile of incredulity. Whatever the actual terms of the contract may be, it is nevertheless a fact that Miss Tilley is being as carefully "watched" as a race horse when he is being given a preliminary run. A Minion representative was behind the scenes at the Colonial one afternoon last week and saw how the thing is done. A representative of Mr. Williams sat at a table with a memorandum book in front of him and a watch in his hand. As soon as Miss Tilley stepped from the wings the young man jotted down the exact time under the heading "first song." He kept one eye on the singer and the other on the watch, and at the moment that she disappeared in the wings after the final note, the time was again noted. As Miss Tilley always sings the chorus of every song twice, and as nearly all of her ditties have three or four long verses, each song takes several minutes in its rendition. Miss Tilley makes a complete change for every song, but she is not paid for the time she spends off the stage, nor for extra bows. That she is not "rubbing it in" on Mr. Williams is proven by the fact that, at the matinee she sang only four songs, although the demand for more was unusually so insistent that she had to beg to be excused in a very neat little speech. On the afternoon in question she was on about thirty-three minutes, and she could easily have made \$30 or \$40 more had she been inclined, as the applause showed that the audience really wanted at least one more song. At the evening performance her turn lasted forty minutes on an average, so that her check at the end of the week must have been extremely substantial. As the attendance has been limited only by the capacity of the house at nearly every performance, Mr. Williams has no reason to regret his unique contract.

throughs who wanted to see the act, which has caused more talk than anything done here in vaudeville this season. Blanche Sing was the headliner and sang her new songs to the accompaniment of liberal applause. A tremendous laughing success was scored by Louis Simon, Grace Gardner and company in The New Coachman. The Three Chamberlains made a hit with their lasso-throwing and tricks with ropes, the third member making the act stronger still. Other numbers on the all-star bill were Julian and Mack, Carter De Haven and Eddie Purdy, Mayme Lexington and her Master Brownie and Delmore Lee.

Alhambra. — Vesta Tilley played her farewell engagement and was encored until she was tired of responding. She leaves New York with a record of success of which she may well be proud. Horace Goldin finished his successful appeal to the Harlemites, and they were reluctant to let him go. It is not often that the favorite of kings and emperors comes to Harlem, and the residents made the most of their opportunities by seeing Goldin as often as possible. Grace Phoebe and her Matinee Maids and Violet Gillette and company were among the big numbers, and the Fadettes of Boston won their share of the honors. Others were the Kitfunk Troupe, Alfred Aransen and Cooper and Robinson.

Hurton & Beams'. — An excellent bill embraced Genaro and Bailey Mr. and Mrs. Howard Trussell and company, Klein, Ott Brothers and Nicholson, Emma Franks and her Arabian Whirlwinds, Trovillo, Parros Brothers, Beauch and Miller and the Watermelon Trust.

Hirshon's. — The manifold attractions of A Society Circus served to keep the box-office people busy during the entire week. The circus features are always of a very high order of excellence.

The Burlesque Houses.

Dinner. — The Moonlight Maidens played a return engagement to very large audiences. The olio and travesties are cleverly presented. This week, Al. Hayes' company.

Gotham. — The New City Sports opened to a big house and business continued up to the standard for the entire engagement. This week, High Rollers.

London. — The Dreamland Burlesquers did not put the patrons to sleep, as the company is very wide-awake. This week, Alcazar Beauties.

Miner's Bowery. — The Parisian Belles pleased, although none of them are really from Paris. This week, London Safety Girls.

Miner's Eleventh Avenue. — The Innocent Maids proved very much up-to-date. This week, Dreamland Burlesquers.

NORA BAYES RETURNS.

Nora Bayes, who was the only singer in vaudeville who managed to convey the real meaning of the lines in "Down Where the Wandering Flows," and who has been in Paris for the past year having her voice cultivated, returned to New York on the Afternoon of Sunday afternoon. When Miss Bayes left New York she intended remaining in Paris only two weeks, but while she was there she changed her mind and put herself under the instruction of Sarah Robinson-Duff, the American singing teacher, who she says, taught her a great deal about singing that she never knew before. Miss Bayes will resume her work in vaudeville for a few months, but will return to Paris next Winter to resume her musical studies.

KEITH GETS EMPIRE AT COLUMBUS.

The Empire Theatre in Columbus, Ohio, that has been in the market for several weeks, was secured a few days ago by B. F. Keith. The business block in which the theatre is located has also been leased by Mr. Keith. During the summer the house will be rebuilt, a new balcony and gallery will be added, and other extensive improvements made, so that when it is opened in the Fall it will compare favorably with the other splendid theatres on the Keith circuit. This makes the twenty-sixth theatre controlled or booked by the Keith management.

Photo Thore, San Francisco. HERRMANN THE GREAT.

The above is an excellent likeness and the favorite photograph of Herrmann the Great, who has just finished the Orpheum circuit in New Orleans. This is Herrmann's second season in vaudeville, and so magnetic has his act proven that he has broken the record of the season in every theatre he has appeared in. He is especially noted as the only magician who is seen every year in an entirely new programme. He is immensely popular in the South, and as a token of its esteem the French Colony, composed of the more prominent French residents of the Latin Quarter, New Orleans, presented him on April 18 with a handsome ebony cane topped with a solid gold handle. The presentation was made by Monsieur Armand Capdeville, editor

and proprietor of the *L'Abeille de la Nouvelle Orleans*, from the proscenium box at the close of his performance. This marks the sixth occasion that Herrmann has been presented with souvenirs from the people of New Orleans. Now that he has finished his Orpheum tour Herrmann will soon be seen for several weeks around New York, prior to his sailing for Paris, where he and his wife will spend their Summer vacation in their Villa L'Enchantresse, at which place he will begin preparations for a new act. Herrmann will remain in Europe for several months, returning to this country early in October to begin his season of 1906-07, which will cover all the principal cities in the United States and Canada, his bookings being of the best.

John Lancaster and company appeared in their reliable old sketch, Tactic, and succeeded in winning alternate laughter and tears by their clever work. Thorne and Crichton, who have been strangers to Keith audiences for several years, were heartily welcomed, and their good old-style variety act made good in every sense of the word. The Four Birds scored in their splendid gymnastic act. Cliff Gordon, who has been away from vaudeville for the entire season, came back with an entertaining monologue, full of quaint Dutchisms. Louise Arnot and Tom Gunn scored a decided hit in Charles Borwick's sketch, Regan's Luck, in which both do some natural acting of a superior order. The sketch is well written and tells an interesting story of life among the lowly. Other numbers were by Louis M. Granat, the whistler; Byers and Herrmann in a spectacular pantomime with some good tricks; Werden and Gladdish, novelty entertainers; McCrea and Poole, sharpshooters; Kennedy and Hollis, singing comedians, who scored a big hit and were warmly applauded; Hills and Wilson, singers and dancers, and the Be-Anos, acrobats.

Hannemeyer's Victoria. — The Marvelous

Days, whose remarkable performance was fully

reviewed in last week's MINER, played the sec-

ond and final week of their engagement, and the

house was not large enough to accommodate the

HOW HANDY OPENED IN PARIS.

American performers who make their debut in Paris with the expectation of having things all their own way will be sadly disappointed by meeting with some most unpleasant incidents. They, however, may not have any serious consequences, but for the time being one does not care what happens to him. On the above subject a good laugh was handed to me by A. W. Handy, better known as "Happy Handy," who, with his act Diana in Dreamland, opened at the Folies Bergère, Paris, some time ago. By the way, the theatre mentioned is one of the best in that gay city and "Happy" was tickled to death having such a "swell" European opening. He came direct from America to fill this exclusive date, and arrived in Paris a few days ahead of time to fix up his apparatus, etc. He would not be an American were he not inquisitive enough to go to the "show-shop" the same night to see the bill he has to follow. Mrs. Handy, being rather tired from the trip, remained at the hotel. While the bill, as a whole, did not come up to his expectations, as far as merit was concerned, the "easy" audience made a hit with him! Every act from the biggest down to the ordinary was applauded heartily and the simplest kind of an act had to take snubs. There was building air castles and dressing of the big hit his act would make, and also of the contracts which were bound to follow this engagement. So "Happy" could hardly wait for the end of the performance to hustle home and tell his better-half about their assured success. "Emilie," he said, "we will knock the spots out of them to-morrow night. I never saw such a pudding of an audience." With this vanished the feeling they both had entertained that their offering might not be a success in this foreign city, and their only thought was, "We are going to make a hit."

The next day at rehearsal he was asked by a brother performer, "What kind of a contract have you?" "My contract is all right. I get a pretty good figure out of him," was the answer. "Yes, but you don't understand me. I mean have you a fast contract?" "I guess so," said "Happy." "It has the manager's signature." "Well, they all have that, but what I mean is, did you scratch any clauses?" "Scratch clauses? What for? And how can I scratch anything if I can't read the darned thing? It's in French." "You may be sorry for your mistake before the day is over, as there are some very dangerous points in this contract. For instance, the manager can cancel you at any time he sees fit, regardless of the merit of your act; he can prolong your engagement at the same salary; he can cut your salary if in his judgment the act is not worth the stipulated figure," etc. "I don't care a darn," said the American, "fully confident of his success. "Now that I am here I won't worry about it."

The night show started off with a scatological very ordinary in "Happy's" estimation, but the hit she made was big enough for any star. The next two acts went equally well. Then came Diana. Now for the big hit! Well, the act was on, the curtain dropped, and "Happy" thought that the audience must have either vacated their seats or fallen asleep during the turn. "Well, I'll be hanged," said our friend to himself. "Whoever thought that such a thing could have happened; a big front; coming or without a hand! Back by the next boat for mine." Diana rushed to the dressing room weeping. Handy got ready to pack up, thinking over the different clauses of the contract and the conversation he had had with his brother artist during rehearsal.

Just then M. Brode, the agent, came to him with the proprietor of the hall. Tapping Handy on the shoulder, he said: "Have you the contract about you?" "That's enough; never mind the contract. I know all about it," said Handy. "I mean that there is a clause in the contract—" "There you go again," interrupted our friend. "Anybody with common sense can see it without your trying to tell me." "You don't seem to understand, Mr. Handy; let me explain. I mean to tell you that there is a clause in the contract which—" "Now look here, Mr. Brode, I am an American, and they don't have to be told when they make a front; they generally notice it themselves. I am also aware of the fact that you wish to take advantage of one of the clauses and cancel my engagement." "What? cancel? No, no, no; it's a mistake. That act of yours is going to be a big hit in this city." "I mean, however, now I know that you are 'kidding' me, Mr. Brode, and you better leave me alone. Don't you see that I am not in England for it?" "I am not going to attend and said: "Can't you hold your hands out for one moment, as you are making it awfully hard for me to explain matters. Now listen and don't interrupt. There is a clause in your contract which entitles the management to prolong your engagement." "What?" shouted "Happy." "Yes, prolong. He wants to keep you here for three months instead of one." "I don't understand it," spat out our countryman, after recovering from the shock. "How is it that every act on the bill made a hit but ours?" "Well, that's the clause." "The what?" "The clause. It's a body of men scattered all over the theatre, who get paid for applauding your act." After realizing the "cause" of his "front," the artist asked: "But why didn't you put me next?" "That's our policy with acts unknown to us; we want to see the act first. To-morrow the stage chef will call on you, then you may give him twenty francs and I am sure that you will make a bigger hit than you ever made in your life."

The next day the chef made his appearance at the hotel. After receiving his fee, he asked for instructions; when and where to applaud, and how many curtains calls our friend desired. "Will three be enough?" "No, you darn fool; make it five—or keep it up all night, for all I care." The next night came and "Happy" was by no means over-confident of this clause, but it did not take him long to realize that they were doing their very best, for the act was one continuous hit, taking encores after encores. The two men attending the curtain were kicking about their extra work, but they were soothed by "Happy" with a "Louis." Now Mr. and Mrs. Handy look back to this engagement as one of the most pleasant in their career.

MARSHALL THE MYSTIC.

LE DOMINO ROUGE UNMASKS.

The dancer known as Le Domino Rouge dispelled the mystery that has surrounded her for many months by removing the red mask that has partly concealed her features for so long last week at Yvette Guilbert's Music Hall. As many persons had already known, the artist proved to be La Belle Dame, originally Daisy Peterkin, of Detroit. Luscher and Werba, who control the act, secured a large amount of advertising for their attraction by stirring up curiosity regarding the identity of the dancer, who was never seen in public without her mask. It appears that Miss Dame was suffering from an affection of the eyes that was aggravated by the glare of the footlights. She then conceived the idea of appearing with her eyes veiled and went on with her tiny mask at the Folies Bergère in Paris. The Parisian papers took the matter up and made a great fuss about it. Luscher and Werba did the rest and repaid a rich reward. As the dancer's eyes have recovered she will hereafter appear without her mask.

A BIG OFFER.

It is said on excellent authority that May Irwin has been offered \$4,000 a week by P. F. Proctor to appear in his vaudeville theatre. This is the salary paid to Yvette Guilbert by Oscar Hammerstein several years ago at the Olympia (now the New York Theatre). Madame Guilbert did not have to play daily matinees then, and the salary mentioned therefore still holds the record, as Miss Irwin would have to give fourteen performances for \$4,000, in case she accepts the Proctor offer, as against the eight or nine given by Madame Guilbert for the same money.



AN INTERESTING LETTER HEAD.

The Minion prints above a reproduction of an old letter head that tells an interesting story. As may be seen by the date under the picture, it was in use in 1892, when P. T. Barnum, James A. Bailey and J. L. Hutchinson united their forces and gave the American public the greatest circus it had ever seen. A few weeks ago, after Mr. Bailey's death, The Minion printed a picture of him that showed him as he had appeared

during the later years of his life, wearing a full beard. Twenty-three years ago he was a youth, short side-whiskers and a mustache. The letter from which this reproduction was made was addressed to J. E. Williams by C. D. Hammon, agent for the circus, and refers to the inclosing of a cheque in payment for bill posting and distributing of hand bills. Mr. Williams is now manager of the Grand Opera House, Oshkosh.

MELVILLE'S CONTINENTAL NOTES.

AMSTERDAM, April 19.

We are again at Circus Carré, filling a return engagement with general Director Fritz Van Haarlem, and owing to Motrigli's success she has been prolonged two weeks longer than was contracted for and also has another contract for next season. There are many new effects in the act since our last visit here, conspicuous among which is the mechanical automaton dance. For the first half of the month the programme includes Bedini and Arthur, who made good with their funny eccentricities. Bedini found many friends in Amsterdam. He informs me that he will shortly put out a new act, with Arthur as the attraction. The Stack-Hillion bar trampolin act is also here, making a hit. They have been away from the States for a number of years. The lead of the troupe a short time ago dislocated his arm while doing a difficult feat, but is again at work. He found a little difficulty with his shoulder on account of a splinter of a bone that seems to be somewhere in the locality of the last mishap, but will soon be all right again.

One of the hits of the bill was the Gems. It is a musical combination on the light opera style, a mélange of pretty dancing; a musical jingle that will appeal to any first-class audience and produced in an up-to-date style with five people. One of the most taking numbers is The Butler and the Cook, and the next in favor The Motor Car. A young and attractive baritone singer, Edgar Stevens, credited with having created several principal roles, such as Tom Everleigh in The Day Parissime, Captain Donegal in Florodora, and others, is one of the principal members and acquits himself admirably. Wallace Kennedy is the proprietor of the troupe and has booked it at Keith's Union Square Theatre early next season after their return engagement in London at the Palace, commencing in May.

Oliva Mortimer, a contralto singer, is responsible for a good deal of the success, and I cannot forget to mention the droll comedian, Kenny Lawson, who contributes many a good laugh with his funny walk. Blanche Jones, soprano, completes the contingent. Fisher, Mr. Keith's representative, saw the act in England and immediately captured it. Their experience in vaudeville is limited, the concert stage having previously been their vocation. The Bogart Troupe, a "Riley" act with a lot of good pantomime and some clever boys, is another clever act that is being sent over to America for Thompson and Dundee's Hippodrome next season. The Stein-Bretton, hand balancers, known in America, also give a good account of themselves. One of the brothers leaves the troupe shortly to take a combination of his own. The Semper, troupe of Russian dancers, contribute a lively ten minutes. An act featured heavily, called the Samara Troupe, giving an exhibition of Jiu-Jitsu, proved a "froth" and was about the tamest thing of the kind I have seen. It got no appreciation from the audience even when some local men were engaged to participate, so after eight days they went on their way.

Among the new numbers that opened here for the second half of the month are Hooker and Davis, American eccentric dancers, who have made quite a pleasing impression. Ma Belle Davis is of a very pleasing appearance and executes a number of tricky evolutions. The Great Barn Dance Troupe of eccentric military musicians, who have entrance something on the order of the Schicchi Family, continue to get a lot of fun and music out of their instruments. "Post and Present," played on concertinas, is a fine rendering that secured big applause. They also produce some very deep melodious music out of a huge xylophone, the largest instrument that can be actually played by a human being. They saw it at the World's Fair in Chicago, where it was shown as an advertisement, and purchased it for their act. A big laughing hit and one that in America is a "scream," in the Piccadilly Troupe of pantomimists, six in number, billed as "De Imbrekers van New York" (The Bonebreakers of New York). It is one long laugh until the three policemen appear over the wall with appropriate music to capture the three housebreakers, and the escapades of the fat policeman and his assistants are very cleverly contrived. They shoot out of the windows of the house with an agility that tells of much practice. They are booked solid for the next two years in England, and although this is not the original troupe they are much better. Two of the originals are with this organization, the fat policeman being one of them.

Mr. Newhouse, of Newhouse and Ward, has asked me to contradict in your columns the report which appeared in a New York paper that he and his partner had separated, as it is causing him much inconvenience. He has no intention of leaving Mr. Ward, and attributes the report to some enemy.

The Flora, a vaudeville theatre in this city that was built for the purpose of producing comic attractions to Circus Carré, has a fair pro-

gramme, but the crowds come to the Circus except at matinees, when there are very few. At the Flora the headliner is the man who walks on his head. I saw the man giving an exhibition of his head walking on the principal square last week. I don't think it will become popular.

The manager of Edith Helene informs me that while touring Hungary and Austria this season Miss Helene was called upon suddenly to sing the principal role in La Traviata, which she did, appearing at one of the national theatres with marked success. It was considered quite an honor to be asked to sing this important role and to be selected from the vaudeville stage. Mile. De Mathieu, described as a "new star," is advertising herself as "Ex Kaisers Der Salzberge," so now there will be another vaudeville burlesque act with a prop camel. I understand there is a clever showman coming from America shortly who will get a good position in one of the continental theatres and will endeavor to show them how to run a vaudeville theatre without walls, and how to put on big productions. It will be all right if he succeeds, but the continental audiences are quite different from the American public, which wants everything in a rush.

I bear that another man has a few novelties to introduce, such as a man blown up in a rubber suit, that can fly from the stage once or twice around the audience, and by steering himself with a little rudder fly back again. His next dream is "the Human Spider." A beautiful girl is to spin a silken web in presence of the audi-

A. V. A. BILTHORN.

The Associated Vaudeville Artists of America held their annual election May 4, and the following officers were elected for the ensuing year: President, Harry De Vaux; vice-president, Harry Thompson; secretary, Lew Martin; treasurer, George F. Gallot; general manager, George W. Reynolds; business representative, James T. Barry; Board of Trustees: Harry Ashton, Frank Goldin, Morris Weston; delegates to C. F. U.: James L. Barry, Harry De Vaux; delegates to Richmond Borough Trade Council: Nicholas Turner; German representative Gustav, New York: Otto Steinert; delegate to annual convention: Harry De Vaux, George Gallot, Frank Goldin, Lew Martin, John S. Barry, Walter Meakin, James L. Barry, Harry Ashton, Joseph M. Lawrence; Grievance Committee: Sam J. Murphy, Max Morris, John Martha. — Treasurer, James Barron, Harry Thompson, Morris Weston, Max Ritter, Walter Meakin.

WHITE RATS BENEFIT.

The White Rats of America held their annual benefit at the Grand Opera House on Sunday evening and the big bill advertised drew an immense audience that enjoyed a rare programme furnished by George M. Cohan, George Bruns, Fred Biblo, Laura Hilliard, Green and Werner, Billy Carter, Raymond and Clark, Davenport and Lovell and many others.

RENTON LEAVES TRENTON.

Edward Renton, manager of the Trent Theatre, Trenton, N. J., has resigned, and William C. Hancock, president of the company that owns the theatre, will have to look for a new man to look after the running of the house. It is Mr. Renton's intention to go into the vaudeville agency business in partnership with a well-known European agent who has offices in New York and London.

VAUDEVILLE JOTTINGS.

Frank and Jen Latona will call for England June 26, and after a short vacation in their home at Birmingham will open at Douglas, Isle of Man, July 18, with the Stoll Troupe to follow.

Nan Macbeth has been engaged for a season of ten weeks to head the on tour through Maine and Nova Scotia, under the management of William Lawrence, of Deenan Thompson's Old Homestead. She will resume her vaudeville tour under the direction of Jack Levy Sept. 10, at Pastor's Theatre, New York.

George R. Murphy and Walt E. Whitman headed the opening bill at the new vaudeville house in Niagara Falls last week. Although Mr. Murphy was very ill, their new sketch, Old Friends, saved a decided hit.

Jack Leslie and Celeste Berry are at their home recuperating from their awful experience in San Francisco. They were forced to move their transfix five miles by land but found shelter in a safe house. Mr. Leslie writes that the T. M. A. of Oakland deserve great credit for the splendid way in which they took care of people connected with the profession. Leslie and Berry have canceled all of their Coast dates and will play in comic opera for the summer.

Chicago parties interested in a chain of vaudeville houses are negotiating for the site of the Phoenix Hotel in Bloomington, Ill., which was destroyed by fire several years ago, on which to erect a new vaudeville theatre to be ready by September.

The Lake Erie "Herald" recently printed a series of pictures showing scenes in various parts of the world, taken by John W. World, of World and Ellington. Mr. World also contributed an interesting sketch of his tour.

John Courtney has accepted the manuscript of Mother's Day, written for her by Frank A. Myers, and will put it in rehearsal at once. It will be a novelty to vaudeville, as the little play is in two scenes, with a scenic musical interlude lasting three minutes. Miss Courtney will provide a \$1,000 net, and carry an expert electrician to superintend the various lighting effects. Charles Willard and Ella Northern, now playing in Checkers, have bought a new act entirely, entitled Larry's Wid, from Mr. Ferguson and will make their vaudeville debut in it on early date.

Lester Richardson and Sheridan and Pease write from Los Angeles regarding the publication of an article in the "Daily News" to the effect that they escaped the disaster in San Francisco, having left the stricken city a few days before the earthquake.

Frederick J. Ireland, the inventor and sole owner of Bioluminescence, the mechanical flame now touring Europe, will at the close of the present season sever all connection with this art, having sold the formula and will, etc., to Harold Kelley, of Toledo, Ohio, A. S. A., who will feature Bioluminescence with the Empire Show for a tour of America, playing the larger cities.

Charles Warner, from Johannesburg, South Africa, that their management is a huge success and that they have been treated royally by everybody. They are bound to open at the Oxford, London, July 2, for four weeks.

Joseph Cohen was unable, through illness, to play last week at Proctor's Fifty-eighth Street, and will probably not for the remainder of the season. She and her husband, Fred Biblo, and their young son will call for Europe soon.

Andrew Mack is a vaudeville recruit and will make his appearance shortly in a singing specialty.

Caliban and Mack replaced Felix and Barry at Hammerstein's last week.

D. and D.'s, a Western act, that has never played New York, were killed at Hurst and Seaman's recently, but canceled owing to a misunderstanding. They will appear at another local theatre soon if the time can be arranged.

B. A. Myers, of Myers and Kelley, will call for Europe May 23 to transact important business.

Charles Warner has arranged to return to America next season, and will be seen in vaudeville in a scene from Drift.

Sadie Rosenthal, the violinist, who is at Hurst and Seaman's this week, is a girl who has succeeded in obtaining a musical education in spite of seemingly insurmountable obstacles. She was overjoyed when she received an offer to play in vaudeville, as it will enable her to support her helpless father.

Cora Routh, who was a very popular comic-vaudeville star years ago, announces her intention of returning to vaudeville.

Kendall, who has resided in Mount Vernon, N. Y., for twenty years, has removed to Cleveland, O. James E. Sullivan, who has been under George Edward's management in England for the past two years, will open on the Proctor circuit at Troy, N. Y., May 14.

Joseph Hart, who will manage the roof-garden of the New York Theatre this summer, has decided to retain the name of the Wistaria Grove. A force of workmen started last week to prepare the roof for the opening. Rehearsals of the roof-garden entertainment are going on, and the opening will take place late in May or early in June.

Sironge, the female handcuff-expert, underwent to release herself from a packing case one evening last week at Proctor's Twenty-third Street Theatre, and the result was no trying that she almost fainted after she had accomplished the feat. A sceptical man in the audience gave permission to drive a few nails into the case, and he must have done the job well, causing Sironge great discomfort.

H. E. Lamkin, of the Arcade Theatre, Toledo, O., last week added two more valuable theatres to the circuit he will have in operation next season. His newest acquisitions are the Jeffreys Theatre, at Saginaw, and a new unopened theatre being built at Bay City, Mich. These will be booked by Mr. Lamkin in connection with the Arcade in Toledo and the Park Theatre in Dayton, which he and his partner, T. E. Newton, of Detroit, now control.

A syndicate headed by George Warren, manager of McDevitt's Theatre, Chicago, and Walter J. Kingsley, ordered a permanent building called "The Destruction of San Francisco," which will be the largest ever painted. The panorama is to be done in time for the opening this summer, and several artists are hurrying to Chicago from the wrecked city to supply local color and technical accuracy. Ten per cent. of the gross receipts will be turned over to the San Francisco relief fund during the first season of the production. Mrs. Kingsley and Warren organized their syndicate in the banking district within two hours.

The deed conveying the Bijou Theatre in Jersey City from the International Amusement Company to John W. Keith was filed last week. The sale is subject to two conditions for \$150,000, given to John W. Keith by the original owners, the International Company. The lease will be opened in September under the Keith management.

Frank G. Bustock was presented with a very handsome loving cup and a bronze lion by a number of his friends in Paris last week, as a token of their esteem, prior to his sailing for New York. The affair took place at the Vatel Restaurant, and the guests were entertained by Alice Knobilton, an Albany girl, who is studying singing in Paris.

Madame reading will have a great success in New York this summer, as the plays, John T. and Eva, will be at Hammerstein's for a long stay, and Anna Eva Day

CIRCLE THEATRE CHANGES HANDS.

The Circle Theatre, at Broadway and Sixtieth Street, has been leased by Timothy D. Sullivan and George J. Kraus through C. E. Duppeler, acting for M. C. Bridgeman. The new lessees will spend about \$50,000 in enlarging and remodeling the house before it reopens in September with burlesque as the attraction.

will return to Keith's Union Square for an extended engagement.

George Fawcett will make his American appearance July 2 at Hammerstein's Roof-Garden.

Henry George Clarke finished his long vaudeville tour of China this week, having played almost continually since Sept. 10. Mr. Clarke may go to San Francisco to investigate his losses there, as he owned considerable property in the Chinese city.

Not Hines has at last succeeded in arranging his marriage in a way that not only suits his mistress, but his own critical self, and has been booked up to May 26, 1907. He will be back in New York early in June.

E. W. Sargent, better known by his pen-name, "Obie," has severed his connection with "Variety." He has not announced his plans for the future.

William W. Sly, manager of the Faculty Theatre in 20th Street, was fined \$100 in Special Session Tuesday last for permitting children to appear on his stage.

Latherine Park, Turn Hause, Ind.; Standard Park, Desoto, Ill.; Woodward Park, Desoto, Ill., and the White City, Springfield, Ill., will be under the general management of Henry L. Daniels this season. Twenty thousand dollars has been expended in improving Latherine, and it is now one of the leading houses in the Middle West. It will open Sunday, May 13, with George J. Beale as resident manager. Sidney Julian will be resident manager of Wonderland in Desoto, J. L. Oliver of Dreamland in Desoto, and Charles Brinkley of the White City in Springfield. Acts booked will be played over the circuit of the four parks. Henry L. Daniels will be general press representative for Mr. Beale.

The Hippodrome cellar was damaged to the extent of \$4,000 last week through the stamping of an over-flow pipe leading from a tank occupied by Woodward's units.

Blanche Ring triumphed over a loose plank on the stage at Hammerstein's on Sunday evening, and was so struck by the subsequent fall that she was unable to give her performance. Aside from a slight shock she was unharmed.

Maryon Remington is said to have mysteriously disappeared. She did not report at the Victoria on Saturday evening, and her sister and friends are very much worried about her.

Louise Howe appeared last week as the "Therapeutic Girl" in the Advertising Show at Madison Square Garden, wearing a dress that changed color with the weather. Miss Howe was the soloist at the hand concerts on Thursday, Friday, and Saturday evenings.

VAUDEVILLE PERFORMERS' DATES.

Performers' dates will be furnished on application. Performers' names and combinations are not published in this column.

Abbott and Weaver—Bijou, Marquette, Wis., 7-12.

Abrams and Morris—Forest Park, Kansas City, Mo., 7-12.

Aldrich and Morris—Family, Scranton, Pa., 7-12.

Alder, Wm.—Orph., Denver, Col., 6-12.

Albert and La Brant—Morality, Topeka, Kas., 7-12.

Alberts and Miller—Clews Carre, Amsterdam, Hol., 7-12.

Albermarle—Paris, Marseilles, France, 21-31.

All and Peoyer—Proctor's, Albany, N. Y., 7-12.

Allen, Dwight—Poli's, Worcester, Mass., 7-12.

Allison, Joe—Tivoli, Hancock, Mich., 7-12; Bijou, Marquette, Mich., 7-12-18.

Almanzo—Grand, South Shields, Eng., 7-12; Edinburgh, Scot., 14-19; Glasgow, Scot., 21-30.

Anderson and Reynolds—Men, Fund du Lac, Wis., 7-12.

Anderson and Franks—Keith's, Boston, 7-12.

Arbition Four—Empire, Hoboken, N. J., 7-12.

Arnold and Gardner—Pastor's, N. Y., 7-12.

Arnold and Gunn—Grand, Pittsburgh, 7-12.

ASHTON, MARGARET—Oxford, Brixton, Canterbury, Eng., 7-12.

Athlone, Harry—Cook's, Rochester, N. Y., 7-12.

Audrey, Mattie, N. Y., 7-12.

Austin, Claude—Bijou, Bay City, Mich., 7-12.

Avery and Hart—Shaw's, Buffalo, N. Y., 7-12.

Avery and Pearl—Grand, Peru, Ind., 7-12.

Axell and Hulme—Grand, Michigan City, Ind., 7-12.

MacDonald Temple, Ft. Wayne, Ind., 14-19.

Bader, Lovelle—Alhambra, Milwaukee, 7-12.

Bailey and Austin—Orph., Oakland, April 20-12.

Orph., Los Angeles, 14-20.

Bally, Chas.—Grand, Superior, Wis., 7-12.

Barker and Long—Empire, Bradford, Eng., 7-12.

Bartell, Helen—Cook's, Rochester, N. Y., 7-12.

Berry and Holmes—Keith's, N. Y., 7-12.

Berry, Katie—Keith's, Phila., 7-12.

Berry, Louise—Bijou, Balt., 7-12.

Berry, Mr. and Mrs. Jimmy—Orph., Bklyn., 7-12.

Bethune, N. Y., 7-12.

Bessie Quartette—Proctor's 55th St., 7-12.

Beten and Family—Family, Lafayette, Ind., 7-12.

Bickell, Fred—Poli's, Bridgeport, Conn., 7-12.

Bickell and Beach—Bijou, Superior, Wis., 7-12.

Bickell, Linden—Temple, Detroit, 7-12.

Bickell, Ruth—Chase's, Wash., D. C., 7-12.

Bellman and Moore—Proctor's 25th St., 7-12; Hammerstein's, N. Y., 7-12.

Bellman and Lorraine—A. and R., Boston, 7-12.

Bennion, Dan—Bijou, N. Y., 7-12.

BENJUME, VALERIE—Orph., Oakland, Cal., 6-22.

Berlin and Beckway—Baker's, N. Y., 7-12.

Berlin, Circus—Proctor's 23rd St., 7-12.

Birch, John—Columbia, Cin., 6-12; Fontaine Ferry, Louisville, 15-19.

Black and Jones—Orph., Mt. Vernon, N. Y., 7-12.

Black and Leslie—Loyce, St. Joseph, Mo., 7-12.

Blanchard, Blanche—Park, Erie, Pa., 7-12; Niagara Falls, N. Y., 14-19.

Berry, May—Temple, Detroit, 7-12; Grand, Pittsburgh, 14-19.

Bernard and Corby—Pastor's, N. Y., 7-12.

Berkshire Quartette—Forest Park, St. Louis, 7-12.

Bethel, Hope—Proctor's 23rd St., 7-12.

Bethel, Kyr—Forest Park, St. Louis, 7-12.

Bethel and Tillson—Howard, Boston, 7-12.

Bowers, Walter and McIntyre—Keeney's, Bklyn., 7-12.

Boutin, Selma—Proctor's 55th St., 7-12.

Brown, Harry—Orph., Springfield, 7-12.

Brown and Nevaro—Orph., Bklyn., 7-12.

Brown and Wilson—Shaw's, Buffalo, 7-12.

Brown, Mrs.—Proctor's, Newark, N. J., 7-12.

BROWNE, CHARLES AND MABEL RUSSELL—Orph., Denver, Col., 6-12.

Bridge Trio—Grand, Hamilton, O., 7-12.

Birmingham Four—Olympic, Chgo., 7-12.

Birdworth and Wells—People's, Leavenworth, Kan., 6-22.

Birk, Dan—Orph., Bklyn., 7-12.

Birk, The—Keith's, N. Y., 7-12.

Birk and Rankin—Shaw's, Birmingham, Ala., 6-14.

Birk and Rankin—Shaw's, Indianapolis, Ind., 7-12.

Birk, Frank—Keith's, Boston, 7-12.

Bitter-Bitter Trio—Med., Chgo., 7-12.

Cameron and Flanagan—Olympic, Chgo., 7-12.

Cameron, Grace—Keith's, Cleveland, 7-12; Shaw's, Buff., 14-19.

Carrie, Charles—Orph. Brothers, Mexico, Mex.—Indefinite.

Caron and Farman—Howard, Boston, 7-12.

Caronella, The—Arena, Toledo, 7-12.

Carrollton and Hollings—Loyce, Cleveland, 7-12.

Carrollton and Hollings—Orph., Denver, Col., 7-12.

Carrollton and Hollings—Orph., Denver, 7-12.

Carroll

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**ONE BIG HIT
EVERWHERE****Can't You See
I'm Lonely?**

Are You Singing It?

GREAT SONG.

Published by

**LEO FEIST, 45 W. 28th St.,
NEW YORK.**

The New York Music Publishing House has especially engaged for a limited time Lionel E. Lawrence, well known as a stage director and producer at the New York Casino, and for many years stage director at the New York Theatre, to stage and produce with scenic, electric, costume and spectacular effects several new songs of the day published by the firm and sung by artists whose names are well known to the public of New York. Herbert H. Taylor promises a genuine production in the presentation of one of his latest songs, sung over one hundred people in the chorus, at one of Broadway's favorite playhouses within the next few weeks.

Louise Gandy, comedienne, is featuring Ed Regis' ballad, "A Daughter of Vanity Fair." The girls, a clever troupe from up the State, are singing "It's Up to You to Move." Mr. and Mrs. O'Brien have added to their act "Honey, Won't You Love Me Like You Used To?" Stevens and Ashton are singing "It's Up to You to Move."

Marion Blake, at present touring the Eastern circuit, is using three new songs by Driscoll and Morse— "Crocodile Lake," "The Good Old U. S. A." and "Keep on the Sunny Side."

Among the songs published by Walter Jacobs that are being used by the Kliban Brothers, now in California, are "My Dusky Rose," "On Yo' Way," "Good-bye, Mr. Greenback," and "Milly Lou."

Kitty Montgomery, of Gilroy, Hayes and Montgomery, is singing two songs published by the New York Music Publishing House. "Since Nellie Went Away" and "I Love You for Yourself Alone."

Blanche King continues to use "My Irish Molly, O" with unprecedented success. Following closely is the new march song by Jerome and Schwartz, entitled "Good-bye, Maggie Doyle."

The Musical Simpkins state in a letter just received by Leo Edwards that the two numbers, "Somebody's Sweetheart I Want to Be" and "If a Girl Like You Loved a Boy Like Me," are the biggest hits they have ever had in their act.

Violet Mascotte, director of the company at the Howard, Boston, has been making a feature of Vincent Bryan's song, "The Poor Old Man," also of Lamb and Blane's ballad, "When the Mocking Birds Are Singing in the Wildwood," which was featured for two weeks with slides.

Mr. and Mrs. Mark Murphy are nearing the end of their season, having only two or three weeks' time to fill a most successful season, having worked steadily since last Fall. Mrs. Murphy is still using "Good-bye, My Soldier Lad," published by the New York Music Publishing House.

Myrtle Dale, of Trahan and Dale, writes that she has been responding to six encores with Driscoll and Morse's Summer waltz song, "Keep on the Sunny Side," published by the F. B. Haviland Publishing Company.

"Hey, Mr. Joshua," continues to be a great "Rube song" favorite. Among the acts using the song are St. John and Leverette, the Rialto Quartette, Juniper and Hayes, and Marion Cleve-

land. Vincent Bryan is now connected with the firm of Jerome H. Remick and Company, where he will be pleased to meet his many friends who are using his compositions, chief among which may be mentioned "The Poor Old Man," "What's the Use of Knocking When a Man Is Down," "G. O. P.," "Football," and many other hits.

The Irving Trio, with Sam Devere's company, report success with "Somebody's Sweetheart I Want to Be." In Buffalo last week they had to repeat the chorus over and over again.

The new march song, "The Good Old U. S. A.," issued by the F. B. Haviland Publishing Company, is being featured by the Farrell-Taylor Trio, Joe Nata, Dixie Serenaders, Gertie De Mist, Washburn and Flynn and others.

Benjamin Haigood Burt, writer of "Robinson Crusoe's Isle," has placed two new songs with Joseph W. Stern and Company, entitled "My Little Barney Stone" and "Waltz Me, Bill." They are both written in a light, catchy vein, suitable for the warm weather ahead of us, when one doesn't want to think too hard to remember a melody.

NEWS FROM MT. CLEMENS.

Charles W. Young, writer from Mt. Clemens under the date of May 5:

"This year I have received hundreds of letters from the profession which contained such inquiries as, What's the population of Mt. Clemens? How far is it from a railroad? Is it on an electric line? What city is it near? Are there any hotels there, or do you have to live at farm-houses? Are there any barber shops or saloons near? How many bathhouses? How many churches in the town? and many other surprising questions. So for the benefit of those who are anxious to learn about Mt. Clemens I shall endeavor to answer them."

"First, The population of the city is 9,500, which we admit is smaller than any town ever played by theatrical people. It is on the main line of the Grand Trunk (not Taylor), which brings in real mail matter ten times daily. Cripes arriving here imagine the electric station is a block away, but after ten baths they realize that is but a hop, skip and a jump, and they can catch a car every thirty minutes for Detroit up to 1 o'clock A.M., and it is but an

MUSIC PUBLISHERS.

THE SEASON'S BIG MARCH SONG HIT

**Coming Through the Rye,
Jennie Mine**

By EDWARD HADDEN and BENNETT SCOTT.

THIS IS THE CHORUS:
Hear the bugles calling, Jennie Mine,
See the boys are falling into line,
Wear the roses that I gave you,
Just for Acid Long Time.
Though your heart grows weary, do not you sigh,
I will come back, dearie, bye and bye,
And I'll kiss your roses away, when I meet you
Coming through the Rye.

BEAUTIFUL SLIDES NOW READY

Send Recent Programs—NO CARDS

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FRANCIS, DAY & HUNTER(The English Music House)
15 West 30th St. (near Broadway) New York City
San Gross Mgr. Prof. Dept.

LONDON, ENGL., 142 Charing Cross Road



The subject of this sketch, Miss Eddie Faye, now appearing in Vaudeville with Caprice, Lynn & Faye, has attracted much attention by her artistic work and the clever manner in which she renders a popular song. At present she is meeting with much success with J. H. Remick & Co.'s novelty song entitled, "Jennie Mine." She has appeared at all the principal vaudeville Theatres in the East, and is booked for many weeks to come.

Expert Arranging for Piano and Orch.
Holidays, Finales, Ensembles Written,
Incidental Music Composed.

W. ANDOR PINTER
Case Inc. W. Stern & Co., 34 E. 21st St., N.Y.

hour's ride to that city. We are a little shy on room to accommodate more than 25,000 visitors, as we have only nine hotels having 150 rooms each, besides fifty or seventy-five private boarding-houses. There are ten barber shops with barbers attached, twenty-nine saloons, which are patronized by people not taking the baths, as the doctors place all bathers on the "Bath Delivery wagon"; the liquors and medicinal waters will not sell well. Nine bathhouses using the greatest medicinal water in the world, with all the latest improvements, are located in the midst of the hotels and business center. There are nine beautiful churches here of different denominations, five steam laundries here, also one Chinaman (unusable).

"Mrs. Henry V. Donnelly arrived the other day. Henry will be pleased to know she could put her hat on after the first bath. M. J. Sullivan, of the Olympia Quartette, is here to take one course. John Klots Sun, of Sun Brothers' Minstrels, is here for his annual. Ed Prevost, a brother of Rice and Prevost, had to come from London to learn that he had a slight attack of locomotor ataxia, and after six baths is improving rapidly. William Beniger, treasurer of the Grand Opera House, New York, is here and gaining a pound with each bath despite the fact that New York physicians gave him only six months to live. Harold La Castle, of Young Buffalo company, arrived yesterday and made arrangements to stay and take the baths for six weeks. After taking his first bath he received a wire from Manager Blaney to come to New York on the first train. La Castle expects to join Cecilia Spooner in The Girl Raffines. Mrs. James Powers will remain here until James finishes his vaudeville engagement in Chicago. Stetson-Kibble's U. T. C. ponies and bloodhounds will soon be home for a run. Nick Norton, manager for Hyde and Behmen's, Brooklyn, has sent word to have his boat, fishing tackle and plenty of bait in readiness for his arrival. Managers and friends of May Teabrook will be pleased to know that she is able to walk quite a distance every day, something she hasn't done in years. Billy Gaston underwent an operation on his "South" foot; the instruments are doing fine. "Billy" has written two new songs which are bound to meet with much approval. The titles are, "What Can't You Get in New York" and "My Honey, Honey is from the South." Frank Cochran is the first kodak manipulator to arrive and promises some fine groups in a few days. He has also written a pathetic ballad entitled "Watch Yourself—and Others." C. L. Filbrook joins Agnes' Orchestra here for the Summer. Maude De Lisle has improved sufficiently to rejoin Sam Devere's company. G. E. Elliott, of Fay Templeton's company, caught a twenty-two-pound pike the other day at the lake. The Hunt Stock company is playing to good houses nightly at the Opera House and giving complete satisfaction. The cast is a good one, most noticeable among whom are Cash Knight and Miss Fitzgibbon, who introduce clever specialties between the acts. I found the following poem on my Ellis' Register under the date of April 19:

"Turn back the clock to the hour of eleven,
Think of those on earth and those in heaven,
Bow in reference to wives, sweethearts and
mothers,
Then contribute to our 'Friseo brothers.'

"Rod Waggoner has invented a new alarm apparatus for awaking people. It is attached to the mattress and causes it to shake until one gets off, & la earthquake."

"First, The population of the city is 9,500, which we admit is smaller than any town ever played by theatrical people. It is on the main line of the Grand Trunk (not Taylor), which brings in real mail matter ten times daily. Cripes arriving here imagine the electric station is a block away, but after ten baths they realize that is but a hop, skip and a jump, and they can catch a car every thirty minutes for Detroit up to 1 o'clock A.M., and it is but an

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It's Time For Summer Songs

Here is one that gets them going
in the whirling chorus . . .**ON A HOLIDAY**

On a holiday it's jolly, not a thing to do,
Take a train, a boat or really, circle in up to you.
All the world is out for play and pleasure, every one is gay;
That's the time you win your sweethearts—on a holiday.

Featured with Big Costume Chorus in
Boston Next Week

EXTRA FINE ORCHESTRATIONS

Get in line with this for a
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**WHY
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TRY?**The greatest of all novelty Songs by
WILLIAMS & VAN ALSTYNE.Now ready for everybody, orchestrations
in any key, call or write.**JEROME H. REMICK & CO.**
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Is the latest "wheeze" of Theodore Morse

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ROBINSON CRUSOE'S ISLE Music Craft's New Song Hit in "Mountain."	FRISCHILLA Colonial Romance and Two-step by composer of "Peter Pan," "Tally-Pani," etc.	DEARIE Country Love Song of the Century. Song in "Sergeant Blue."	MILK Novelty Song Success of "Dishes in the Wood" Production.	Golden Autumn Time My Sweet Elsie How Basic Ballad by writers of "Sweet Adeline" and "Harvest Moon" is Shining on River.
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MY DUSKY ROSE

In the instant by the composer of the famous "By the Watermelon Vine, Lindy Lou."

WALTER JACOBS, 107 Tremont Street, BOSTON**R.U.A.—
Singing
Soubrette?**J. H. Remick & Co.
45 W. 28th St., N.Y.

IF SO, READ THIS CHORUS—

I won't play unless you coax me—
I don't like you any more;
I won't bring the candy to you;
When I come back from the store,
I won't help you wash the dishes;
You can take the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

Published by "The House Melodious," — GUS EDWARDS, 1512 Broadway.

NEW COMIC SONG

MARY was STENOGRAPHER

By SIMON T. STEIN.

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VAUDEVILLE JOTTINGS.

Julia Kingsley and Nelson Lewis closed their vaudeville season at the Grand Opera House, Pittsburgh, and have gone to Sharon Springs, N. Y. They will open their season Sept. 30 at Keith's, New York, and are booked until May, 1907. During the coming season they will produce a new act from the pen of Mr. Lewis.

Brighton Beach Park will open for the season May 20 with Pawnee's Wild West, Ferrari's Animal Shows and thirty-seven other varieties of amusement.

Manager George K. High�am, of Shawnee, Okla., has changed the name of his Bijou Theatre and hereafter it will be known as the Empire. Mr. High�am is interested in a new co. called the Empire.

Manager, Fredrick, of Atlanta, Ga.; Almon Feltman, of St. Louis, as President, and Mr. High�am as secretary. The object of the co. is to secure houses and locations for buildings to be devoted to vaudeville. The first house to be opened will be at Oklahoma City.

Josephine Sabel has increased her popularity in England, Ireland, Scotland and Wales by officiating at the big football games held in those countries on Saturday afternoons. Miss Sabel starts the bell ringing and the team that secures her services usually wins. On Saturday evenings the players and their friends attend the performances and the sharper ones for an ovation. Miss Sabel will be on an eight-week engagement at the London Coliseum, May 7, after which she will return with her husband, David Sabel, to America.

At the final performance of Howard Thurston in Brisbane the attendances at the matinee and in the evening were the largest in the history of the Opera House. At the afternoon performance there was not

standing room when the entertainment commenced, and even then the children were crowded in rows around the orchestra.

Paul Concha has issued a souvenir in the form of a booklet, illustrated with caricatures by P. Richards, Pitrot, the agent, and Neumann, Concha's assistant, are prominent in all of the sketches.

Charles G. Kilpatrick, the one-legged cyclist, announced that he will be ready to startle people as usual this summer. He has had many narrow escapes but is always willing to take chances.

F. C. Whitney has secured the European rights to Hale's Tours and will sail for London shortly to establish plants in some of the principal cities.

Cooke and Miss Rother, who are billed as "The Yankee Doodle Boy and Girl," are repeating their success in England, being featured on every programme.

MATTERS OF FACT.

The Ridgeway Opera House, Ridgeway, Pa., destroyed by fire of incendiary origin last October, is now being rebuilt. The new house will be superior to the old one and will have all conveniences. The building will be a playhouse exclusively and will be used for no other purpose. The booking is now being done from October 15, when the house opens. Ridgeway is an excellent show town and the outlook for business is excellent at present. The house is being built by Hyde and Grant, while George H. Hyde will be the manager.

Charles A. McGrath closed with New York by Night May 2 and is now at liberty for leading business. Will accept stock engagement, in which he is experienced.

MATERIAL AND SUPPLIES

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\$50,000,000 St. Louis World's Fair

The Biggest in Every Line of Manufactured and Other

NEW STRIP TICKETS

Manufactured tickets, printed for use at the Exposition that have never been used; put up in a foil, completely waterproof. Measures 2 1/2 x 1 1/2 in. 10c, 15c, 20c and 25c. Price per thousand, 10c. In lots of 1,000, 10c.

INCANDESCENT LAMPS

These lamps come from the Exposition, and were used, but are tested and are serviceable. They are eight candle power, 100 to 120 voltages; put up in a barrel, price each.

In small quantities, each..... 40c

100,000 lamps as above, boxed now, in full case lots, each..... 30c

25,000 Incandescent Lamps, used, natural colors, ruby, green, amber and opal. Are tested and are serviceable. Price each..... 20c

50,000 lamps as above, boxed now, price each..... 15c

10,000 HARDWOOD FOLDING CHAIRS

Made of natural hardwood, with the best mahogany iron fittings; simple in construction. Strong, durable and comfortable. Will not warp; are far superior to any other chair; hand made. Price, in dozen lots..... 40c. Special prices on larger quantities.

300 FT. STEEL TOWER FOR SALE

We own the great Electrical Tower used at the Exposition as the DeForest Wireless Telegraph Station. It is 300 feet in height, 40 feet square at the base, and can be easily taken down. A splendid commercial feature.

SEARCH LIGHT

We own the 10,000 candle power search light used at Exposition. It is the largest made.

1,000 UNIFORMS

Write for our Special 32-page Catalogue No. 500. It contains a complete list of all kinds of theatrical supplies, general equipment material such as you are constantly purchasing.

We have for sale fine hats, all kinds of Fire-fighting Apparatus, Electrical Supplies, Clothing, Furniture, Household Goods, Confectionery Supplies, Painting Supplies, Hardware, and in fact everything "under the sun." We are constantly buying material.

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Wants to complete company for next season. Heavy Man, Juvenile Man, Gen. Bus. Man, Character Man, Musical Director, Carpenter and Property Man who can play bits, Comedian, Character Woman, and first-class Second Woman who can do Heavies or Juveniles, and Agent who thoroughly understands his business. All people must have first-class modern wardrobe. Season opens Aug. 10th. Rehearsals Aug. 1st. Give full particulars first letter and send photograph if possible. All people, except agent, address Mr. Thaddeus Gray, Albany Chambers, Bowdoin Square, Boston, Mass. Agent and all other business communications to

D. E. BENN, Manager.

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WIREWORKS
Wear small
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